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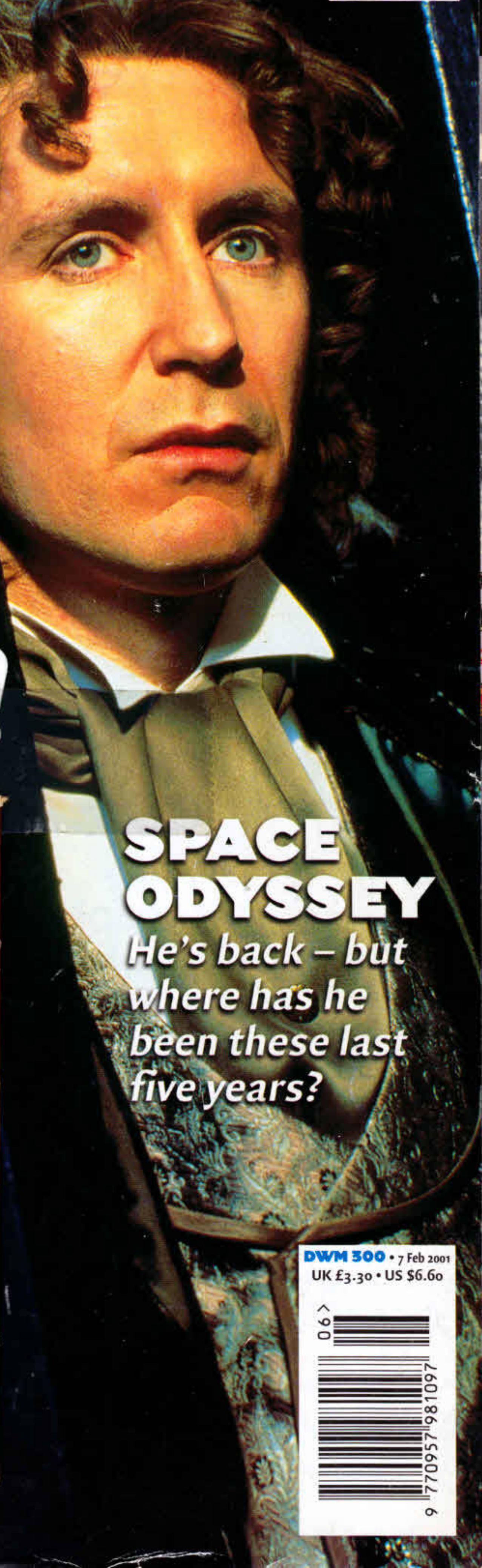

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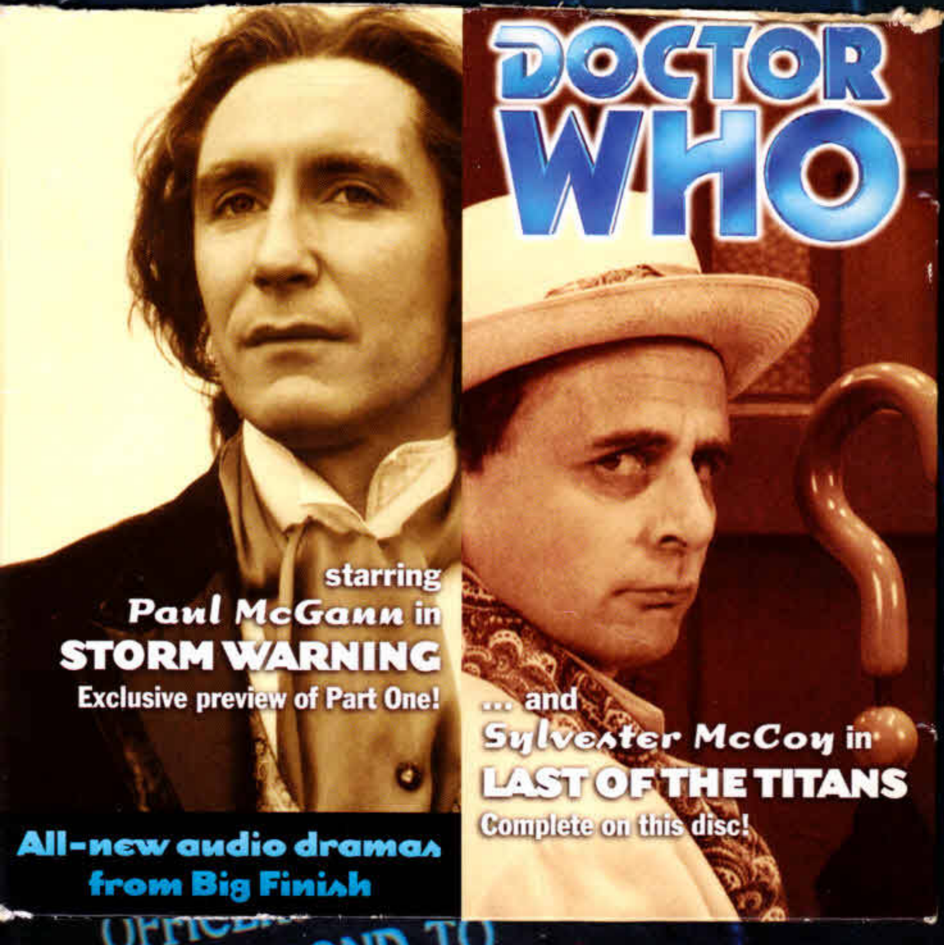

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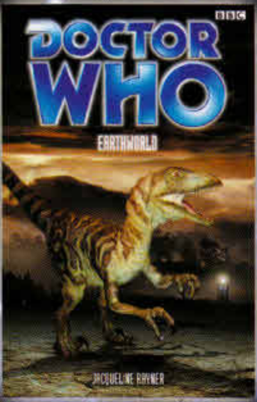

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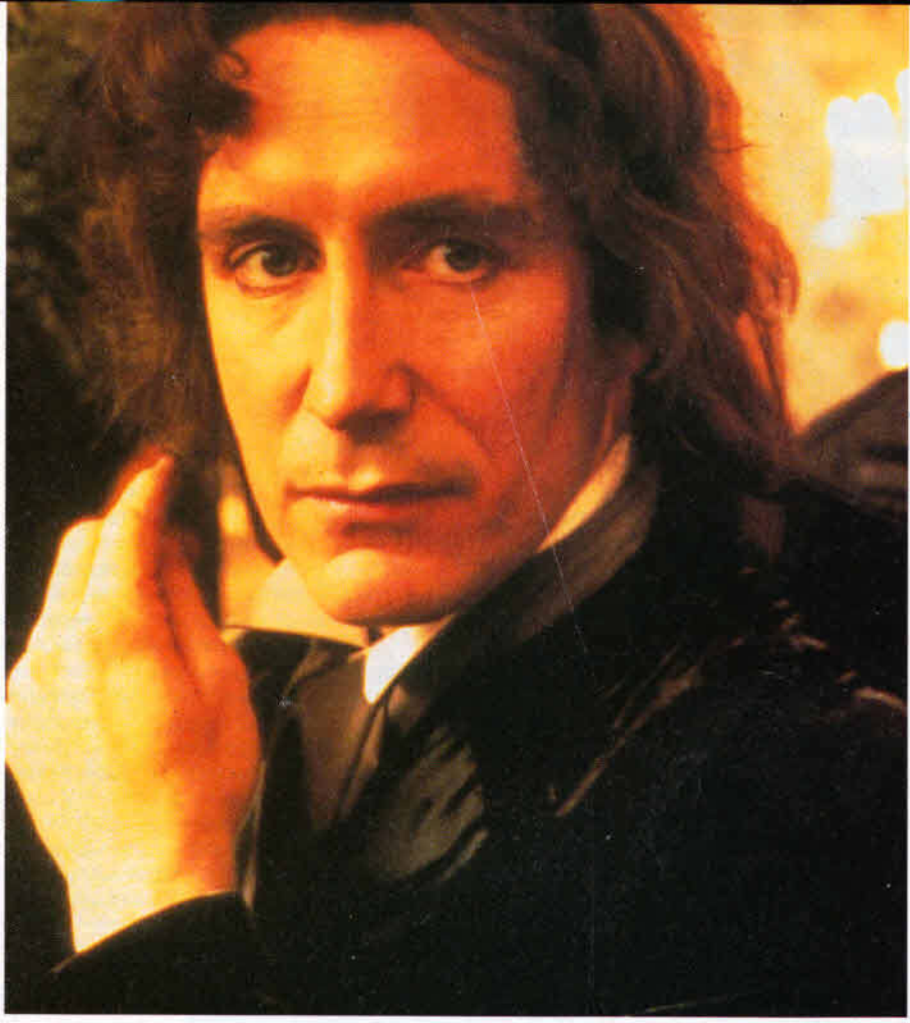

COVER STORY

6 Dear Paul McGann ...

In the five years since the TV Movie, he's been a *Nature Boy*, he's been *Fish* – and he's taken some *Downtime*. Now, at long last, Paul McGann is back where he belongs – at the helm of the TARDIS. **DWM** tells him just what he's been missing ...

FEATURES

12 Missing links!

Bet you think that **DWM**'s resident *Doctor Who* expert knows absolutely *everything* about the series, don't you? Wrong! Find out exactly what keeps him awake at night as we explore the unsolved mysteries of the show's production ...

18 The Adventure Game: Part 3

Did you skim the first part of this series and muse 'Well, parts one and two might be quite good, but the third will go round in circles and achieve nothing until the final paragraph'? Here's an alternative route through *Doctor Who*'s penultimate episodes!

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Editor's letter 300 ISSUES AND RISING

Doctor Who Magazine is 300 issues young this month. *Three hundred*. That's good going for any magazine. Some might say it was pretty incredible, bearing in mind that *Doctor Who* itself has been off TV screens for nearly half that total; nothing short of a miracle, in fact. I disagree.

It's customary on these occasions – a significant milestone, a whizzo new look, a brilliant free gift – for **DWM** to talk up the likelihood of *Doctor Who* coming back on the telly sometime soon, to make an inevitability out of a hope. However deeply-felt that hope, that yearning, the truth is that *Doctor Who* ain't returning to BBC1 in the foreseeable future – and even if it does, in two or three or four years' time, it's difficult to see its style and content matching the stories and seasons we still love and applaud. This issue's *Gallifrey Guardian* (pages 44 and 45. Yes, it's moved. Don't get cross) contains news of the latest developments on the movie front. We hope it works out; of course we do.

Whatever happens, it'll be a different sort of *Doctor Who*. And that's OK. That's good. It'll be another string to *Doctor Who* – a concept which defined 'multi-media' before the term was invented. Take a look at all the *Doctor Who* we have – new books, new audios, new comic strips, new radio (maybe) – and suddenly it becomes a whole lot less surprising that **DWM** is alive and kicking. Even many of our readers are new, discovering the old shows for the first time on satellite and video and DVD. No, new *Doctor Who* isn't on telly at 6.05 on Saturdays anymore – but that's just about *all* we're missing. It's a crying shame, but it's not the be-all and end-all of *Doctor Who*. You know that, and we know that. And that's why we're here, now, in the year 2001 – there's no 'still' about it.

So, 300 **DWM**s and rising. No miracle. And that small fact is worth celebrating in itself.

Alan

Coming Up...

In Print

ESCAPE VELOCITY ▲ Colin Brake

Published by BBC Books on 5 February
Featuring The Eighth Doctor, Fitz Kreiner and Anji Kapoor
Enemies The near-as-dammit humanoid Kulan
Setting Brussels, London and Oxford, February 2001
You'll like this if you like ... *100,000 BC*, *The Five Doctors*, Virgin New Adventure *Blood Harvest*, the *Buffy the Vampire Slayer* episode *Anne* – and the preceding books in the 'Earth Arc'
Watch out for several long-awaited returns: Fitz, memories – and more

There are dollars in the heavens – but with public investment in the space programme dwindling, entrepreneurs Pierre-Yves Dudoin and Arthur Tyler, keen to make giant strides into the final frontier, must manage by other means. Financial worker Anji Kapoor is also seeking excitement – so perhaps she should be grateful that she has managed to befriend a refugee from the 1960s in her quest to find her missing boyfriend. Who, it turns out, has been captured by aliens. Why the intense extra-terrestrial interest in the space race? Will Fitz's reappearance in the Doctor's life help fill the gaps in the Time Lord's mind? And will that help him avert the Kulan invasion of Earth ... ?

Will Fitz's reappearance help fill the gaps in the Doctor's mind?

"It's a long-held dream!" says Colin Brake of the publication of his first *Doctor Who* novel. "I worked at the BBC while Andrew Cartmel was script-editing the TV show, with hopes of following him onto it ..." So hasn't it taken him rather a long time to get around to it? "Well, I wrote a story for [Virgin anthology] *Decalog 3*, long forgotten by everybody. I was actually talking to [BBC Books editor] Justin Richards about doing a 'Past Doctors' novel ... but I decided the Eighth Doctor arc and the new companion both sounded rather fun."

Brake was heavily involved in developing that new companion, Anji. "Justin devised a young woman working in the City, and out of her depth – I made her Asian, and devised her name and background. I know one of [*Dragonfire* screenwriter] Ian Briggs' few regrets about Ace was that he hadn't made her black or Asian, and I think he's right. Anji's introduction is the book equivalent of what *The Twin Dilemma* tried to do for Colin Baker's Doctor – we can afford to let her be a little unsympathetic at first, especially since she holds this world of geekdom that we *Doctor Who* fans inhabit in some disdain. She's very much 'Everyman' – as a 1960s man, Fitz is a little more distanced." Speaking of Fitz, it's unusual to have a character return to the series after, basically, no time at all. "I'd just read *The Ancestor Cell* when I started writing, so Fitz was the easiest character to pick up on – he was in the same position as me!"

Escape Velocity is a milestone, tying up the Earth-bound arc which began in *The Burning*. "It's like in *Superman 2* – when Superman loses his powers, the audience is willing him to put the costume back on. I think the *Doctor Who* readers have been waiting for a similar moment. And *Escape Velocity* is a fairly old-fashioned, solid piece of storytelling which should be fun to read. There's a time and place for angst – I've worked enough on soap operas in my time to understand that – but *Doctor Who* is also about having a damn good fun adventure." An adventure set in a country not renowned for excitement, perhaps? "Well, I lived in Belgium for three years – both my children were born there – and having assimilated so much of it, and sticking by the old advice of 'write what you know', I had to use all that experience somewhere! It's nice to ground a book in a reality you're familiar with that isn't just Home Counties England ...

"What I liked best about the TV Movie was that it was fun to spend an hour in the company of the Paul McGann Doctor, and I hope that's what people get from *Escape Velocity*. And the end ties in rather nicely with the next book in the series ..." ▲ DAVID DARLINGTON

BUNKER SOLDIERS ▲ Martin Day

Published by BBC Books on 5 February
Featuring The First Doctor, Steven and Dodo
Enemies Marauding Mongols – and a mysterious weapon
Setting Kiev, in the year 1240 AD – and after *The Massacre of St Bartholomew's Eve*
You'll like this if you like ... *The Aztecs*, *The Witch Hunters*, *Romeo and Juliet* and *The Name of the Rose*
Watch out for the first, jarring, imposition of a science fiction element into a hitherto historical adventure

Led by Ogedei Khan – descendant of the infamous Genghis – the Mongol army is poised to attack Kiev in the early stages of the largest invasion Europe has ever seen. The Doctor is trapped in the city, the laws of time ensuring that he cannot risk allowing the Russian leaders access to the TARDIS. Can he prevent the invaders wreaking carnage across the city? Is Dodo's burgeoning friendship with the daughter of a local dignitary putting her life in peril? And what further danger lurks in the labyrinths beneath – menacing Steven, lost in the tunnels ... ?

Can the Doctor stop Ogedei Khan wreaking carnage in Kiev?

"It's better than *The Menagerie*!" promises Martin Day, ruefully recalling his earlier, critically savaged, *Missing Adventures* novel. But in addition to such apparently faint praise, the author believes *Bunker Soldiers* to be "a literary expansion of the early years of the show." Professing to prefer the less frivolous aspects of *Doctor Who*, Day admits that like this month's other BBC novel, *Bunker Soldiers* doesn't really push the envelope of the show's format. "I do like the radical novels, but I tend not to write them myself! My biggest inspiration was a BBC programme called *Storm From the East*, about the Mongol empire. It struck me as an interesting historical backdrop for a *Doctor Who*. *The Massacre of St Bartholomew's Eve* was another influence – I was playing the CD a lot while writing the book."

The dearth of frivolity is maintained in the characters' relentlessly melodramatic speech. "I wanted very formal dialogue, different from everyday vernacular. I intended *Bunker Soldiers* to wear its Hammer Film influences much more on its sleeve, but to my surprise it's not really a horror novel at all."

Around half the story is related by Steven in the first person, part of a growing trend which the author sees as "an attempt to be less televisual and more literary. Perhaps that sounds pretentious, but it's a novel, not a glorified TV script. I took the decision very late, though – I wrote the prologue in the first person, and enjoyed it so much I thought I'd see how far I could take it. Steven is an excellent narrator, and a great voice for the reader – but I'm sure that [editor] Justin Richards got a bit of a surprise when he read it!"

Although publicised as a 'pseudo-historical' adventure, the balance of *Bunker Soldiers* is very much tilted toward the latter half of that description. "I consciously downplayed the science fiction because I didn't want it to detract from the very real dilemma faced by the characters. Science fiction can equate to escapism, and I didn't want that."

A key conflict in the book places spirituality versus institutionalised religion. "I became very interested in the idea of answered or seemingly unanswered prayer, and the fact that noble people can still die in awful circumstances." While this strand is borne out of Day's own beliefs, he is keen to emphasise that "it's a *Doctor Who* novel, not a tract or a piece of propaganda. Faith is important to me, so that is reflected in the book – though I hope not uncritically – just as any story will reflect the thoughts and feelings of the author.

"On display in *Bunker Soldiers* are characters of differing faiths, and with different attitudes to spiritual matters – plus the ultimate agnostic: the Doctor!" ▲ DAVID DARLINGTON

STORM WARNING ◆ Alan Barnes

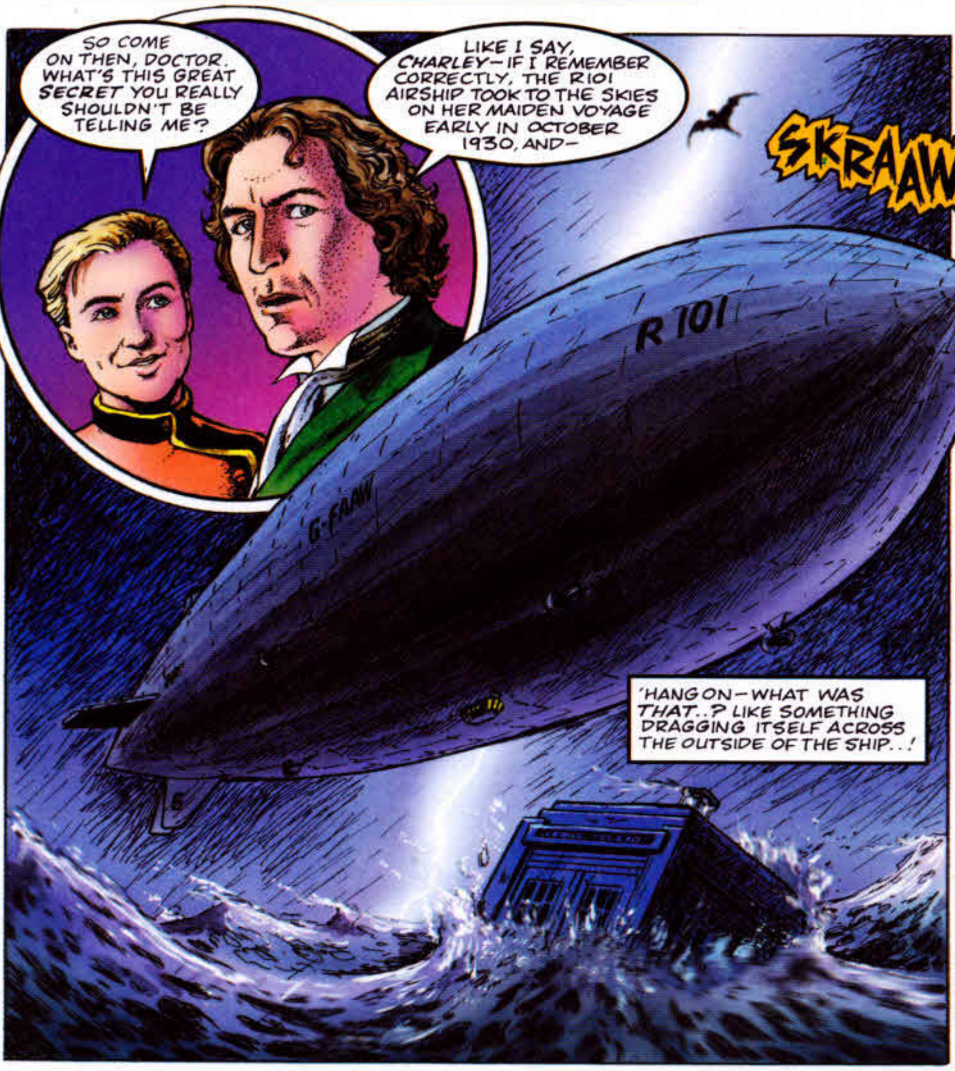

SO COME ON THEN, DOCTOR. WHAT'S THIS GREAT SECRET YOU REALLY SHOULDN'T BE TELLING ME?
LIKE I SAY, CHARLEY – IF I REMEMBER CORRECTLY, THE R101 AIRSHIP TOOK TO THE SKIES ON HER MAIDEN VOYAGE EARLY IN OCTOBER 1930, AND–
SKRAAW!
R 101
G-FAAW
'HANG ON – WHAT WAS THAT..? LIKE SOMETHING DRAGGING ITSELF ACROSS THE OUTSIDE OF THE SHIP..!

ILLUSTRATION BY LEE SULLIVAN

Alone in the Vortex, the Doctor antagonises a pack of fearsome Vortisaurs; under attack, he lands his TARDIS aboard a large floating craft. By the time he realises it's the British airship R101 on her infamous maiden voyage of 5 October 1930, he's already met mistress of disguise Charlotte Pollard – and lost his means of escape. But Charley isn't the only unscheduled passenger on the R101; under instructions from the blood-and-thunder Lord Tamworth, the Minister of the Air, the R101 is set for a secret rendezvous ...

Who is the passenger in Cabin 43? What are Tamworth and his sinister 'valet' Rathbone planning for, er, in-flight entertainment? And how can the Doctor and Charley escape the R101's destiny? Storm force winds *are* imminent ...

Five years on from the TV Movie starring Paul McGann as the Eighth Doctor, he's back! For the eagerly-awaited first story of 'Season 27', Big Finish has commissioned a writer new to the range, but not to the Eighth Doctor: **Doctor Who Magazine**'s own Alan Barnes. "I wrote almost the first two years' worth of the Eighth Doctor strips," says Barnes, "trying hard to translate the dynamic, very central Doctor of the TV Movie – this breathless blur of energy – into that medium ..." So how did it feel to be giving Paul McGann's Doctor life beyond the one TV Movie, 1998's 'talking book' *Earth and Beyond* excepted? "Daunting! I was acutely aware that McGann's reading of my dialogue would be the acid test of whether or not I'd captured his Doctor's voice. The brief was to give Paul lots of big speeches – including a pre-credits scene with him alone in the TARDIS. He probably has as many lines in each of my four episodes as in the whole TV Movie!"

Both the setting of the airship R101, plus a character outline for new companion Charley Pollard, were given to Barnes from the outset. "For me, Charley is a sort of cross between Rose in *Titanic* and Sheila Birling, the daughter in *An Inspector Calls*. She was quite tightly outlined as regards her background, but more importantly how she reacts to and sparks off the Doctor. I was determined she'd be an ordinary person in extraordinary circumstances – no special gifts or gimmicks. Charley's engaging, compassionate and brave – everything you'd expect, really! – but there is also a running storyline centred around her which is quite unprecedented in *Doctor Who* ..." he hints.

Released by Big Finish on 22 January
Featuring The Eighth Doctor, and introducing Charlotte 'Charley' Pollard
Enemies The winged Vortisaurs – and the perpetrators of 'Uncreation'
Setting The space/time vortex, date uncertain – and aboard the gigantic airship R101, thousands of feet above the Earth, AD 1930
You'll like this if you like ... the SS *Bernice* scenes in *Carnival of Monsters*, *Titanic* – and the *Twilight Zone* story *Nightmare at 20,000 Feet*
Listen out for ... Part One, attached to the cover of this issue of **DWM**!

The Doctor Paul McGann
Charley India Fisher
Lord Tamworth Gareth Thomas
Lt-Col Frayling Nicholas Pegg
Rathbone Barnaby Edwards
Chief Steward Weeks Hylton Collins
The Triskele Helen Goldwyn

Producers Gary Russell & Jason Haigh-Ellery and Jacqueline Rayner
Director Gary Russell

Actress India Fisher, who appeared in July's *Winter For the Adept* after being spotted at the 1999 Edinburgh Festival, was already on the shortlist for Charley – but Barnes says that, once he'd submitted his scripts, "they told me that India had become the obvious choice. She's fantastic – every line has come out exactly as I imagined. Dead posh, but credible with it." According to India herself, making *Storm Warning* – and the rest of the 'season' – was "a brilliant experience. Charley's quite like me, rather modern for a Thirties girl, and can hold her own against the Doctor."

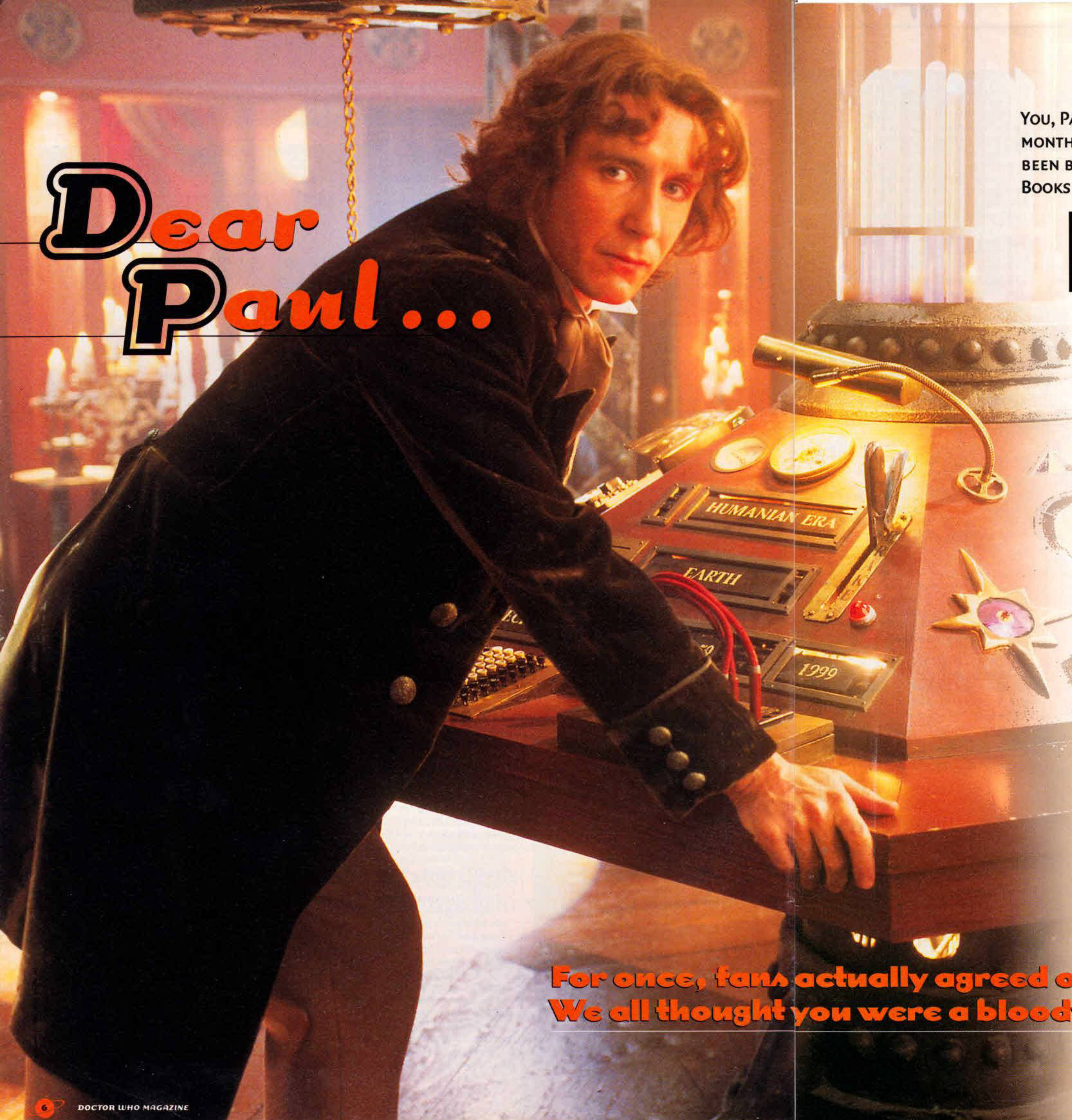
How can the Doctor and Charley escape the R101's destiny?

Two of Barnes' strip adventures were also set in the 1930s. "If conflict is the heart of drama, then the 1930s are a gift to the writer – class conflict, the Empire crumbling, the scent of war. I seem to write in a very 1930s way anyway – I was constantly teased by the rest of the **DWM** gang for writing villains who spoke like Charles Laughton or Basil Rathbone. So, yes – I *am* Thirties throwback Alan Barnes!

"The flight of the R101 was also part of the brief. Like the *Titanic*, it has the air of a great tragic romance about it – a vast project, a man with a dream, an aura of invincibility ... It's all great stuff, but it'd have been pretty tacky to give it the docu-drama treatment when I was so obviously constructing a work of fiction. So none of the 'real-life' crew are aboard the airship in *Storm Warning* – it'd have been a bit disrespectful to the memories of everyone aboard the R101 to suggest they were all secretly involved in ... well, whatever it is they're secretly involved in in the play!"

In addition to his strip incarnation, the Eighth Doctor has appeared in dozens of BBC Books. Has there been any attempt to preserve continuity with other media? "The play doesn't reference any strip or novel explicitly, but I don't think any reasonable person could say it expressly contradicted anything, either. I'm sure the canon cops will work out some way of fitting it all together!"

Storm Warning's guest cast includes former *Blake's 7* star Gareth Thomas as Lord Tamworth – another proud coup for the producers, all long-time fans of the series. You can hear how the Doctor meets his new companion on this issue's CD – but how will they survive the R101's fantastic voyage? The full play – complete with a new theme arrangement by James Bond film composer David Arnold – is released on 22 January ... ◆ MARK WYMAN DWM



Dear Paul ...

YOU, PAUL MCGANN, RETURN AS THE EIGHTH DOCTOR IN THIS MONTH'S AUDIO DRAMA, *STORM WARNING*. BUT YOUR DOCTOR HAS BEEN BUSY IN THE FIVE YEARS SINCE THE TV MOVIE. FORMER BBC BOOKS EDITOR STEPHEN COLE BRINGS YOU UP TO SPEED ...

You're back ... and it's about time. The madness is starting all over again – and it's all your fault, Paul McGann.

First off, you agreed to be Doctor Who. You weren't that willing at first, saying in 1996: "I had to be more-or-less dragged to the audition ... I just couldn't see myself in the role." Others disagreed, just dying to see you play the part. You were widely acclaimed at the time as the perfect choice: a big-name actor, but not overexposed; a CV of quality films and television just left of mainstream; a history of playing highly individual characters with a disrespect for authority ... Your name pressed all the right buttons, igniting new hope for the return of the world's longest-running sci-fi series, which had then been off the air for over six years.

"The interesting thing is that Paul often plays quite sinister characters," says **Lance Parkin**, the first author to write for the Eighth Doctor in *The Dying Days*, followed by *The Infinity Doctors* and this month's *Father Time*. "Men who play a role, men who stand by, letting other people get into trouble. There's often a cruel streak in there. None of this is inconsistent with the Doctor as we've known him before. There's plenty to go on, plenty of new angles to use."

Early on, you became aware of the passionate enthusiasm for the show exhibited not just by the fan public but by the very people fighting for Doctor Who *to be made again. Taking the plunge, you said, "it was [producers] [Philip] Segal and [Peter] Wagg that tipped the balance ... their passion for it, the depths of their feelings ... they swayed me really, convincing me of the possibilities, the things we could do."*

"Segal described the Doctor as fundamentally an explorer, a wanderer," points out **Jonathan Blum**, one half of the writing team behind Eighth Doctor novels *Vampire Science*, *Seeing I* and *Unnatural History*, "rather than just out to be a hero, which fits in with McGann's [professed] interest in the less than lily-white sides of the character. In the film the Doctor has a tremendous sense of innocence, but elsewhere McGann tends to play characters with a darker streak ... we tried to draw on both."

Of the possibility of playing the Doctor, you said: "Basically, I came around when I actually allowed myself to entertain the idea." When you allowed us to be entertained by the idea for that single night in May 1996 when the TV Movie aired, we were swiftly convinced of the possibilities too. For once, the disparate ranks of fandom actually agreed on something – we all thought you were a bloody fantastic Doctor.

Everything was right – the wig, the costume, the wit and whimsy – and nothing seemed forced. You seemed to embody the essence of the Doctor of our childhoods: a loud-speaking, fast-talking crusader; a hero by turns urgent and earnest, tender and distant, flamboyant and sincere. A character full of possibilities. It was fitting that when your Doctor's first memories filtered back in a park in San Francisco, they were those of an innocent boy, staring round in wonder at his surroundings. The Doctor had been reborn, and we could watch him grow up all over again.

"You knew right from the earliest scenes that [McGann] could readily carry off a kind of brooding intensity," says *Casualties of War* author **Steve Emmerson**. "And you knew he could be explosive at the right moments. You knew to expect very great things from this. I know it's a cliché now, but ... this Byronic bloke. But it wasn't just darkness and power – it was coupled with this wonderful sense of mischief."

Jonathan Blum saw: "a gorgeous combination of sincerity and sleight-of-hand. There's something both really honest and embraceable, and something transgressive as well. He can look you in the eye, confide a great secret, and pick your pocket at the same time."

Peter Anghelides, winner of last year's **Doctor Who Magazine** poll for *Frontier Worlds*, adds: "He says and does what he thinks and feels, there's little or no introspection, and he's less disingenuous than his predecessors. He's not afraid to appeal directly to people – almost alarmingly direct, in fact, with disarming honesty. He can switch between several trains of thought in a single conversation. It marks him out as being unalike, and yet terribly likeable."

Gary Gillatt, who interviewed McGann for **DWM** on the TV Movie's Vancouver set, thinks it's even simpler than that. "McGann's Doctor is likeable because he's a distillation of only his creators' happiest memories of *Doctor Who* – there's Troughton's wide-eyed whimsy, Tom Baker's passion, Jon Pertwee's physicality, Hartnell's dress sense ... All the later Doctors are conveniently forgotten. The Doctor is reborn as a straight-down-the-line, smartly-turned-out action hero, by turns passionate and whimsical. And that's just what everyone had wanted for years."

It was a kind of madness that gripped us all back then – and, looking back, with five years' distance, it's

For once, fans actually agreed on something. We all thought you were a bloody fantastic Doctor

You were "the guy with two hearts", remember?

Quantum McGannics

20 DEFINING MOMENTS IN THE LIVES OF THE EIGHTH DOCTOR

1

"Wait ... I remember. I'm with my father. We're lying back on the grass. It's a warm Gallifreyan night ... And the sky above us was dancing with lights – purple, green, brilliant yellow ..."

The newly-regenerated Doctor begins to regain his memories in a park in San Francisco, finding romance in the danger and wildness of his homeworld. **FROM DOCTOR WHO, 1996 TV MOVIE, BY MATTHEW JACOBS**

2

"Grace, I came back to life before your eyes. I held back death. Look, I can't make your dream come true forever, but I can make it come true today!"

The Eighth Doctor has no wish to manipulate from behind the scenes; he inspires people to believe in him by acting openly and honestly. **FROM DOCTOR WHO, 1996 TV MOVIE, BY MATTHEW JACOBS**

3

"You're destroying a man, crushing his desire to live, just because it was convenient! ... I can drive you from this city. I can tear down everything you care for, leave you alone and hunted ... and if you destroy David Shackle I will do this. I will not let you harm him."

The Doctor shows he's no walkover when life is at stake in a showdown with the vampire leader Harris. **FROM VAMPIRE SCIENCE, 1997 BBC BOOKS NOVEL BY JONATHAN BLUM AND KATE ORMAN**

4

He stood by the hole ... his eyes closed, his lips moving. He couldn't think of a decent prayer, so he settled for a piece of prose he thought his future self would've approved of ... The last thing he did on the hilltop was throw a handful of blue dirt down on top of the casket ... just a box in the ground, thought the Doctor. Nothing special.

A moving moment of introspection as the Doctor buries the corpse of his future self on the distant planet of Quiescia. **FROM ALIEN BODIES, 1997 BBC BOOKS NOVEL, BY LAWRENCE MILES**

5

Wherever he went, there were the companions. He seemed to collect people like badges, the good, the brave, the plucky and the bold. The hopeless innocents ... He'd soon be caught up somewhere else, in another age. Look how long he'd left Susan. How long before he forgot Sam now, a grain of sand on time's beach?

The Doctor, separated from companion Sam Jones, contemplates responsibility and commitment, and the nature of his needs. **FROM LEGACY OF THE DALEKS, 1998 BBC BOOKS NOVEL, BY JOHN PEEL**

6

"He changes everything he touches ... He has an effect on everything. Sometimes little ways, sometimes big ones. No way could he just slip through the world and not make a difference."

Companion Sam searches for a way to define what makes the Doctor so special, even after having spent three years away from him. **FROM SEEING I, 1998 BBC BOOKS NOVEL, BY JONATHAN BLUM AND KATE ORMAN**

7

Before them, standing taller than the roofs around them, coalesced the stout and snarling figure of a gryphon. "It's an illusion," said the Doctor hopefully. "I don't think so," said Iris. To check, the Doctor went running towards it ...

Brave or foolish, the dashing Doctor rushes in where huge lion-eagle hybrids don't fear to tread on him on the magical world of Hyspero. **FROM THE SCARLET EMPRESS, 1998 BBC BOOKS NOVEL, BY PAUL MAGRS**

8

"I know it goes against the laws of time, but if we don't do something soon there may be no laws of time left to break." The Other-Doctor sipped his tea. "Biscuit?"

The Doctor will always court whimsy in his darkest hour – here chatting with an aspect of himself from a few dark hours in the future. **FROM DEAD TIME, PART OF 1998 BBC AUDIO EARTH AND BEYOND, BY ANDREW MILLER**

9

"I had no time!' he shouted. "I had to save the TARDIS from Ed and the world from its own stupidity and ..." He sounded mad, raving. "There was no time to do anything else! No time!"

"You still killed him."

The other side of the coin: left with no other option, the Doctor demonstrates he will act directly, kill in cold blood if he has to, to save everything he holds dear. **FROM REVOLUTION MAN, 1999 BBC BOOKS NOVEL, BY PAUL LEONARD**

10

The Doctor: "Grace, if you need me ... call. I'll hear you." Grace: "How? It's not like I can find you in Directory Enquiries!" The Doctor: "Well, you know how to whistle, don't you ... ?"

The Doctor says a second poignant farewell to his first companion, Dr Grace Holloway, and stops the sun going down on an argument with another controversial kiss – and a dog whistle. **FROM THE FALLEN, 1999 COMIC STRIP, BY SCOTT GRAY**

11

"Whatever history you have in your head right now ... it's all going to change again. So why pay attention to it at all? ... It doesn't matter what you were doing 15 minutes ago. You've got one moment, right now. What are you going to do with it? Well?"

The Doctor, the soul of spontaneity, helps an alternate version of Sam seize the moment in 21st century San Francisco. **FROM UNNATURAL HISTORY, 1999 BBC BOOKS NOVEL, BY JONATHAN BLUM AND KATE ORMAN**

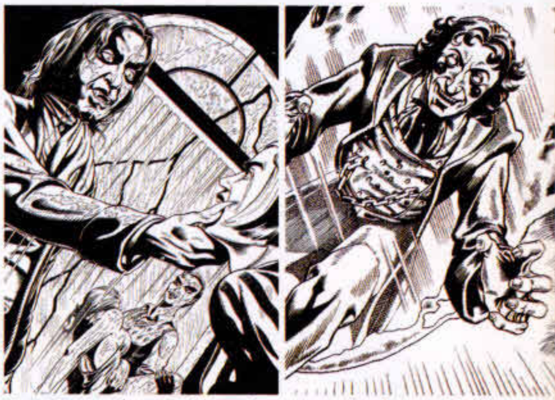
12

"Sam ... Listen to me ... You're very open to suggestion at the moment, and I shouldn't really be doing this ... I made a promise to someone and I have to keep it. Do you understand? ... You can save some of the people some of the time ... but you can't change everything. Let me tell you a secret. Let me tell you about the future ..."

The Doctor, as political as he ever gets, plants the seeds of suggestion in his companion's mind, so she might one day change the world for the better without him. **FROM INTERFERENCE VOLUME TWO, 1999 BBC BOOKS NOVEL, BY LAWRENCE MILES**

13

"Are you still trying to fathom honour? Honour isn't revenge – it's responsibility. It's recognising your mistakes and being aware that you have to fix them – regardless of the consequences to yourself!"



Your Doctor hasn't always kept your classic good looks ...

The Doctor appeals to the alien Gaijin, asking them to stop the deranged Asami from unleashing a holocaust upon the world. **FROM THE ROAD TO HELL, 1999 COMIC STRIP, BY SCOTT GRAY**

14

"Deals, trades, business," shouted the Doctor, hearing his voice crack. "We're talking about people's lives, not just the bottom line ... You'll do untold damage not just to this world but to others too. You have no way of knowing ... what genetic mutations you're introducing into the population ... How many more changes can you survive ... ?"

Always a passionate crusader against injustice, the Doctor beseeches the deranged head of the Frontier Worlds Corporation to place the individual over his invidious schemes. **FROM FRONTIER WORLDS, 1999 BBC BOOKS NOVEL, BY PETER ANGHELIDES**

15

The Doctor: "Earth, the 12th of October 1979. Dear oh dear. A backwards and primitive time – they've not even invented the Chocolate Hob-Nob yet!" Izzy: "Are you sure?" The Doctor: "Definitely. I was with old Lord McVitie the day he –"

D'oh! The Eighth Doctor's gadfly mind sent up in the name of comedy. **FROM TV ACTION!, 1999 COMIC STRIP, BY ALAN BARNES**

16

"I have to take action, but I don't know what action to take ... sick at heart, incapable, letting it all go on ... I won't be distant from myself, Mab. I need to get out of here, to go and find those things that need to be found ..."

Stripped of his Ship and his friends, caught in the other-dimensional kingdom of Avalon, still the Doctor can never surrender his innate wanderlust. **FROM THE SHADOWS OF AVALON, 2000 BBC BOOKS NOVEL, BY PAUL CORNELL**

17

Nepath had ... a clear view for a second: of the Doctor giving a sudden, single, violent kick at the stone of Patience Nepath's back. Then he was falling, her weight on top of him ... The Doctor watching him as he sank slowly ... Then turning and walking away ... never once looking back.

Evil must be fought – by any means. The Doctor, stripped of his identity and his memories, stranded on late 19th century Earth, displays a new darkness in battle. **FROM THE BURNING, 2000 BBC BOOKS NOVEL, BY JUSTIN RICHARDS**

18

The strangers were gone ... And the Doctor was, clearly and simply, still there. He crumpled slowly, like a flower without water. "They left me behind," he muttered. I knew then that this had been the Doctor's sole motive all along. He had wanted to get away: I'd known it from the beginning ... all I hadn't realised was just how far he'd wanted to go. "They left me behind!" shrieked the Doctor.

Trapped on one world for 50 years, aware he is more than human, that he doesn't belong, the Doctor's desperation to escape leads all those around him into deadly danger. **FROM THE TURING TEST, 2000 BBC BOOKS NOVEL, BY PAUL LEONARD**

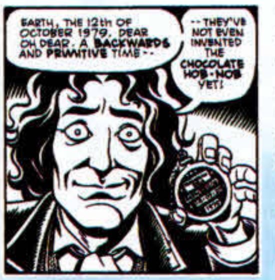
19

"Can't you imagine the joy of holding a newborn child? The shock of a cold shower? The wonder of a rainstorm on a sunny day? Can't you feel the loss of a lover's departure? The fading memory of a stolen kiss? The way the ice cream in summer melts just faster than you can eat it ... Can you feel nothing?"

The Doctor holds forth to thaw the cold heart of a Countess who manipulates human lives for entertainment. **FROM ENDGAME, 2000 BBC BOOKS NOVEL, BY TERRANCE DICKS**

20

"Oh, come on. Let's get out there. You heard what she said. There's a party going on out there. A last, desperate carnival. One really fantastic, apocalyptic knees-up. Would you consider missing that for all the world?"


EARTH, THE 12th OF OCTOBER 1979. DEAR OH DEAR. A BACKWARDS AND PRIMITIVE TIME --
-- THEY'VE NOT EVEN INVENTED THE CHOCOLATE HOB-NOB YET!

Burning to taste life in all its forms, the Doctor exhorts Charley to enjoy the last days of a future Venice, before it slips beneath the waters forever. **FROM THE STONES OF VENICE, FORTHCOMING BIG FINISH AUDIO, BY PAUL MAGRS**

---

easy to start feeling nostalgic about it; things were finally happening for a programme we had all but given up on, and fans everywhere wallowed in it. We found ourselves queueing at midnight for videos, joining interested kids in snaffling up junior novelisations and script books, relishing workmates in our offices animatedly discussing the programme like it was something new. The future was awash with potential ...

As it transpired, of course, things didn't work out.

"Had there been a TV series," says Lance Parkin, "particularly an American one, I think Paul would have made the role his own – and he'd have been startling. The snog in the Movie was just the beginning. This would have been a radical new take on an old favourite, without any concessions to fan sensibilities." The *Janus Conjunction*/*Coldheart* author **Trevor Baxendale** agrees: "Paul McGann, and in particular the TV Movie itself, gave *Doctor Who* a much needed shot in the arm – if not a hearty slap in the face! Love it or hate it, the film redefined our expectations of *Doctor Who* on almost every level."

There's no point going over the whys and wheres and ifs and buts of the failure of the pilot to secure a series. You were philosophical: "There's life in it, and if it ain't me that does it, it will certainly be someone else ..."

But we didn't want someone else. You were the Eighth Doctor, and a single outing hardly seemed fair. Further adventures were soon forthcoming, chronicled in comic strip form (not only in the stalwart **Doctor Who Magazine**, *but in the* Radio Times, *too) and in a range of original novels it soon became my job to oversee. And, happily, I was able to tempt you back to the part two years later, when we recorded a talking book entitled* Earth and Beyond. *I remember in the lunch break the producer was asking you about* Doctor Who, *thinking that you'd done more than you had. You got more and more tense as you explained how the option wasn't taken up, and how you were really passionate about the part, explaining all the possibilities of the character, and what a dream part it was. Our conversations about the character of the Doctor, your own take on it, just hearing you back in character – "Am I too Scouse? I was a bit more public school, wasn't I?" – were a real inspiration, sparking off all sorts of mad thoughts as to where we could take your character next.*

"A number of people have said in the past that writing for the Eighth Doctor presented something of a challenge," says Gary Gillatt, "because there was so little raw material – that is, only one TV episode – to extrapolate from. But really, no incarnation of the Doctor has been easier to write for. He's such a strong reminder of happy times of childhood hi-jinks and tangle-haired adventures – it makes him spring from the page. We can't resist him, simply because he makes us feel young again. And you can picture him doing anything – battling a gladiator, surfing, piloting a jet, dancing, crying, delivering a child ... What a gift for the writer, the director, or the editor."

Paul, you won't believe the places your Doctor has been

Lance Parkin: "Kate Orman, Jon Blum and I came up with a list of 'McGannerisms', the mannerisms, intonations of speech and other habits that Paul uses a lot, not just in the TV Movie, but in his other work."

Peter Anghelides: "You have to make some assumptions from what you see ... For example, I looked beyond the snogging to see that the Eighth Doctor's tactile nature is something more than that terrible over-familiar matiness that you get after an unwise seventh pint; it's actually a grab-you-by-the-shoulders-and-spin-you-round kind of enthusiasm when he wants to engage people directly."

POLICE PUBLIC CALL BOX

You snogged this lady again, in comic strip form

Trevor Baxendale: "McGann's contribution in the TV Movie – his actual screen time is criminally brief – is what we have been building on. Watching [him] gave me the same thrill – a combination of apprehension and excitement – that I felt when Tom Baker made his debut in *Robot*. Suddenly everything that had gone before seemed to have been swept aside, and you never knew what was coming next! That feeling largely disappeared in the 1980s, but it's what I enjoy most about the present novel range."

You won't believe the places he's been, the dangers he's faced, the evils he's fought. He's battled plenty of old enemies, and made plenty of new ones. He's saved a hundred worlds, and destroyed his own. He's lost a good many things – everything from his TARDIS to his ability to see the colour violet – and you're never quite sure which loss he feels the most keenly. He's spent a century slumming it on Earth, met dragons and Daleks, vampires and vamps, werewolves and faeries, time-travelling voodoo cultists and heaven-only-knows what-else, in situations as mad as cheese and as dangerous as night. He's been to hell and back, and he's had a whale of a time.

And he's had a whole bunch of helpers, too. In various media, he's taken on a spunky cyberpunkette by the name of Izzy, who joined him after a run-in with his old enemy the Celestial Toymaker, plus a butch 1930s superspy known as Fey Truscott-Sade; a girl called Stacy, whom he rescued from a bunch of Cybermen in deep

POLICE PUBLIC CALL

Your TARDIS was destroyed once, you know

It's been argued that yours is a peripheral Doctor – he's only been on TV once. So what?

space; an Ice Warrior, the loyal Ssard, who married Stacy at a ceremony the Doctor attended along with his next companion, Samantha Jones – a teenaged, caffeine-free, vegetarian eco-freak who had the hots for the Doctor for quite a while ... A disenchanted dreamer from 1963, the would-be swinger Fitz Kreiner, eventually joined the Doctor and Sam – and when Sam left, a surly sourpuss by the name of Compassion entered the fold (except actually she turned out to be a TARDIS, inside whom he travelled about for a time ...). More recently, he's been accompanied by a futures trader called Anji and an emotional Cyberman called Kroton. Don't be tempted to wonder where will it all end – it won't.

Following a lengthy sojourn on 20th century Earth, your BBC Books counterpart is set to return to enthusiastically vworping his way across the galaxy in his tireless TARDIS, albeit minus detailed recall of his past.

BBC Books range consultant **Justin Richards** – himself a four-times Eighth Doctor writer – sees a bright future for this most well-read of Doctors. "I think that with the Eighth Doctor we have Renaissance Man made real, and that was what needed to come across in the books. He's a man of knowledge and wisdom. The limits of his abilities and talents, if indeed there are any, are unknown and unknowable.

"With *The Burning*, I set out to return to the notion of a loner – to a figure of mystery and mystique, lost in his own wanderlust and rocked between boundless enthusiasm and numbing ennui. He's involved in stories of gods and monsters, in flights of fancy and fantasy ... and he's always striving for the Greater Indefinable Good. He's a man with no past – though having lived for over a century on Earth with amnesia, he has more memories than any of us. He's at peace with who and what he is – the mystery, such as it is, doesn't upset him any more. In fact, in *Endgame* he's at the point where he's more worried about discovering his 'dark past' than he is about forging a new future unencumbered by it ...

"He knows that he's forgotten for a reason, and certainly some fragments of memory remain. He recalls incidents but not whole stories; facts and figures but not their context; faces and names but not personae ... He has an almost instinctive rapport with the TARDIS and her operations and quirks and character seem to come to him unbidden. But we can never be quite sure how much he really remembers and how much is bluster and act. He knows more than he cares to admit, but less than he often claims. He is using his memory-loss as an act, to cloud the issues and shroud the truth as and when it suits him. Occasionally – very occasionally – the act flounders, or the stage curtain twitches aside ..."

"What I reckon he really wants is to be left in peace, to get on with his life – a cup of tea and some good music in the background while he rereads and rediscovers his favourite novels. This is a 'man' who needs to be drawn into the story. Think of the beginning and the end of the TV Movie – the events in between are what get in the way, what he has to go through in order to get back to his tea and his book. Often he will be drawn into events initially against his will. But once committed, once he is roused, then he's 110% involved. And once he is involved, we know where he is heading, what he is setting out to achieve ... It's the manner in which he pursues that goal that surprises us."

You see, it's really all just beginning – and Big Finish, the people who've brought back Doctor Who in the form of original audio plays, have underlined that. I was acting as executive producer for BBC Worldwide when Big Finish first won the rights, and was tasked with easing the project through the badly-oiled wheels of BBC bureaucracy. I remember a meeting Big Finish held in 1999, when a handful of writers were gathered together to be told that the future of Doctor Who was in their collective hands. The first question on everyone's lips was, "Do we have McGann?" Fun though it is to write for the Doctors of old, it seemed a particular irony for a programme about time travel that the future of Doctor Who would consist solely of playing with its past.

The producers kept plugging away in the hope of securing your services. Since you'd done Earth and Beyond, I knew the rumours that you were distancing yourself from the part couldn't be wholly true. But Earth and Beyond had been a 'talking book', not a full cast recording, a proper drama ... Still, my fingers were crossed along with everyone else's that you'd say 'yes'.

And then you did. And for a week in May – this time in 2000 – you were the Doctor once again. "He's back ... and it's about £13.99," as a few wags have noted. In Withnail & I your character walked out of the 1960s into a new decade, with a fresh outlook. As the Doctor, you've done the same, leading the idea of Doctor Who into another new era.

Some may argue that your Doctor is a more peripheral phenomenon than the others, because he's only been on TV the once. There's perhaps the feeling that he's a fan-only Doctor – you have to buy him to try him. Personally, I think that anyone who takes on board such a prejudice is biting off their nose to spite their face. Television viewing is moving increasingly into the territory of pay-on-demand, and while the Eighth Doctor may have shifted sideways into other media, the principle remains the same; his audience must move with the times. Just because you have to actively seek him out doesn't make him someone to be avoided – it merely demonstrates your shrewdness of choice.

"We all want to be surprised, distracted, entertained," reckons Gary Gillatt, "and McGann's Doctor is perfect for that, however he develops. At the end of the day, it's not really rocket science. The Eighth Doctor was constructed to please, he was built from first principles to be loved. Writers or readers, we can't help ourselves."

"If the thing does get picked up as a series then I'll be able to get my teeth into him," you said in 1996. Well, five years on, the 'thing' has been picked up and dusted off, you've been given a new companion – an Edwardian would-be adventuress by the name of Charley – and even a new theme tune, by James Bond film composer David Arnold. Your teeth are well and truly sunk in; having completed the initial run of four stories, you'll soon be starring in a second run. A team of very talented people has been assembled – actors, directors, writers and sound engineers – all ready to give their very best to support you, to make the series the best it can be. To make Doctor Who talked about all over again.

How apt that the Eighth Doctor should have saved the world on the eve of the new millennium in his TV outing; now we're taking our first steps into the 21st century, he's come back to be with us again. To take us with him to do anything, everything, anywhere in time and space.

You could almost believe that it was all planned that way. But that's probably because the madness is starting all over again ...

And it's all your fault, Paul McGann.

If you could say one thing to Paul McGann ...

... what would it be? Fans gathered at the recent 'Day of the Daleks' convention in Liverpool reveal all!

"I'd ask if he'd reconsider not coming to conventions. I can see he might find them a scary prospect, but if he'd just give them a try I'm sure he'd have a lot of fun!" **William Hadcroft**

"Give us a snog!" **Mary Wiseman**

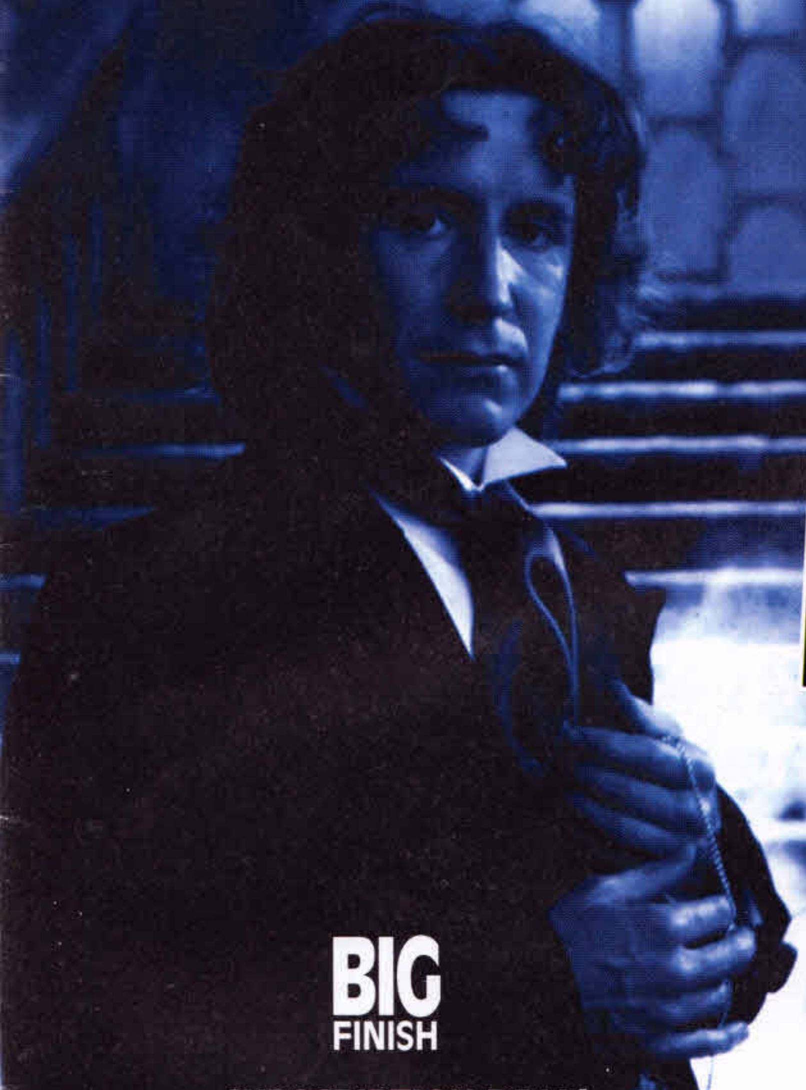
"There's so few anecdotes from him about making the Movie – we need an 'eyepatch' story for the millennium!" **Mike Leech**

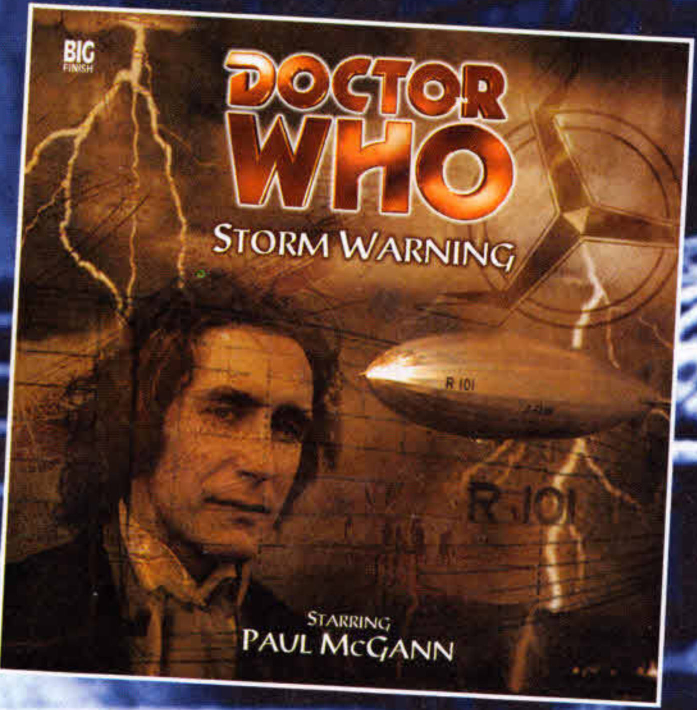
"As Paul's experience of playing the Doctor has varied more than any other's, is there anything about the part which holds true between shooting Hollywood-style in Vancouver and being squashed in to a poky English recording studio?" **John Hart**

"I'd just say 'thank you' – for reminding me what being a Doctor Who fan is all about." **Brian Nesmith**

LOOK WHO'S BACK!

PAUL McGANN RETURNS AS THE DOCTOR IN THE FIRST OF FOUR NEW AUDIO ADVENTURES – AND HE'S FLYING STRAIGHT INTO TROUBLE . . .





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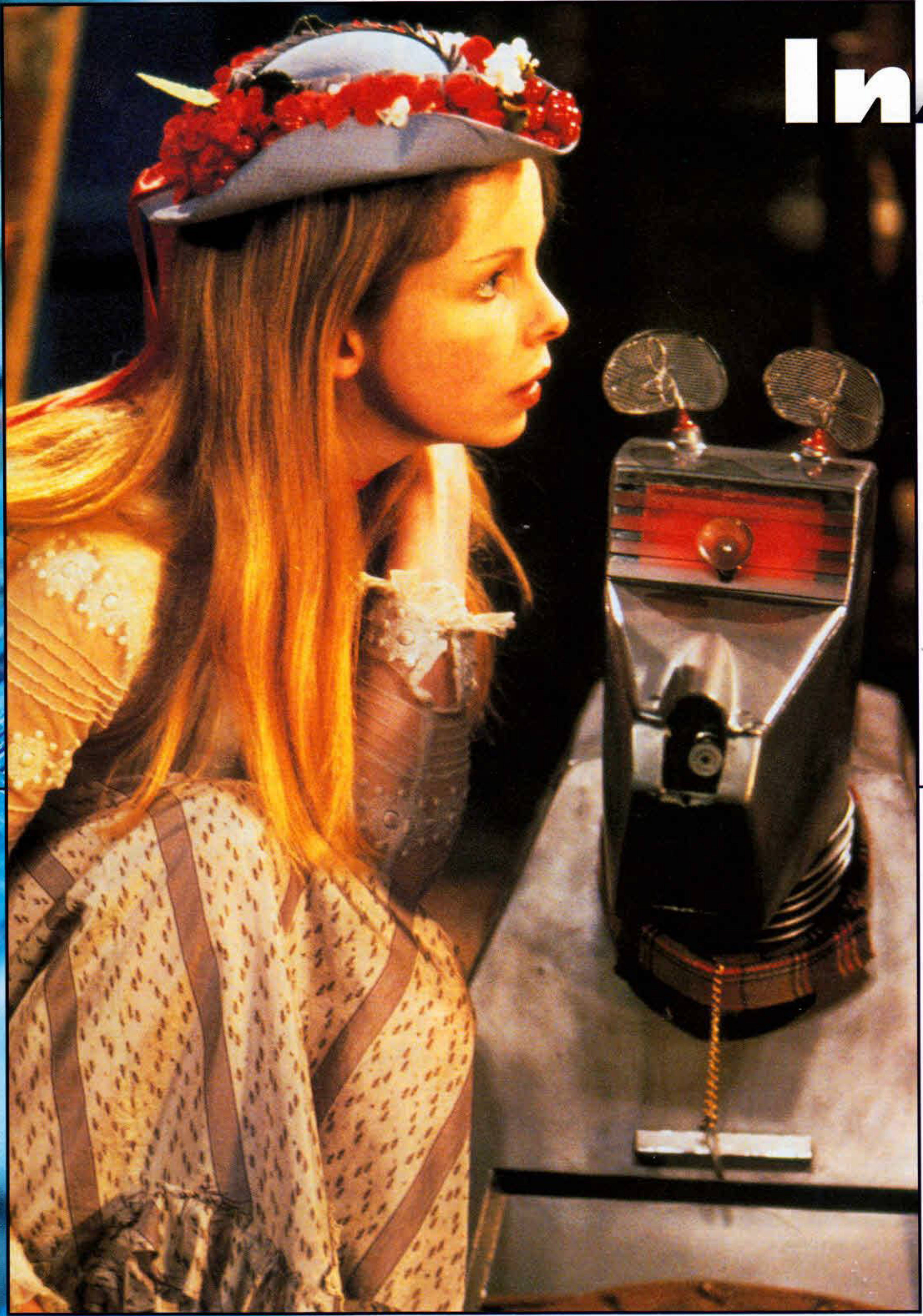

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Insufficient data

THANKS TO A NEWLY-UNEARTHED BBC FILE, WE KNOW THAT K9 WAS ORIGINALLY TO BE 'FIDO' – FROM 'PHENOMENOLOGICAL INDICATION DATA OBSERVATION UNIT', APPARENTLY – BUT WE STILL DON'T KNOW WHO WAS FIRST INTENDED TO REPLACE ACTRESS KATY MANNING, OR WHY WILLIAM HARTNELL WAS WRITTEN OUT OF THE PENULTIMATE EPISODE OF *THE DALEKS' MASTER PLAN* AT THE LAST MOMENT ... OR, INDEED, THE ANSWERS TO MANY OTHER *DOCTOR WHO* MYSTERIES. OPENING UP HIS VERY OWN X FILES, DWM ARCHIVIST ANDREW PIXLEY PROMISES TO NOT ANSWER ANY OF THESE QUESTIONS ... AND MORE!

After 300 issues of **Doctor Who Magazine** – that's 21 years and several million words on the subject of *Doctor Who* – most people assume that the mine of minutiae related to this televisual marvel is close to being worked dry. After all, diligent research for professional and amateur works the world over has revealed the answers to questions like, "Which prints were used to represent the climax of *The Massacre of St Bartholomew's Eve?*", "Where's that house in which they shot the bit of General Scobie meeting himself in *Spearhead From Space?*" and, "Why's the theme music at the end of *The Macra Terror* a bit odd?" But there are still murky half-truths and tantalising unknowns lurking on the perimeter of our knowledge – some academic, some daft ... and some plain infuriating.

"When does Steven get changed in *The Daleks' Master Plan?*" was a question asked of me in conjunction with a *Time Team* piece a few months back. Although it's clear that actor Peter Purves was clad in Ancient Greek armour when Steven was wounded at the end of *The Myth Makers*, by the time he is on board Mavic Chen's *Spar* spacecraft three episodes into the subsequent skirmish with the suppressers from Skaro, our astronaut is now sporting a chunky 1965-style corduroy double-breasted jacket and appropriate slacks (this we know from a fragment of film saved courtesy of *Blue Peter*). Yes, we have the audio tapes. Yes, we have the camera scripts. A photograph in the *Radio Times* of the day shows Katarina tending Steven while he wears a sort of white tabard item (presumably his Grecian guise). But no – nowhere is there a firm answer as to when in the intervening 50 minutes Steven did his quick change. And so we make an educated guess, and say that he was probably in his Greek gear at the end of *The Nightmare Begins* and had become Draylon man by the opening scenes of *Day of Armageddon*. It's a good guess ... but it may not be right!

When did Steven get changed out of his Grecian tabard? What did Trojan doom-monger Cassandra look like?

But hang on. After years of research, we have film in gauges from Super 8 to 35mm, we've got enough videotape to weave a net around Television Centre, we've got several forests'-worth of scripts and storylines, we've got location shooting schedules, booking forms for extras, John Cura's glue-stained off-screen telesnaps, exhaustive interviews with production team members, accident reports and other documentation too mind-numbing to mention ... but there are still things we've never unearthed. Who were the extras in *Underworld?* The scripts and programme-as-broadcast sheets for this one serial neglect to list them. How much did Eric Saward change his scripts for *The Return* when it was bumped back to become *Resurrection of the Daleks?* Which exactly were the two stories that collapsed, forcing Malcolm Hulke and Terrance Dicks to co-author the nightmarishly long Second Doctor swansong, *The War Games?* And what did the physician who treated Susan in *The Reign of Terror* look like?

The gaps in our knowledge basically boil down into two distinct domains: narrative information, where the finished shows are either completely missing, partially missing or chromatically challenged; plus the dates, times, names, places and ideas which reveal to us how the adventures were assembled. There can still be as much mystery in the well-documented and extant *The Five Doctors* as in the most obscure, once-seen Yuletide carryings-on of *The Feast of Steven*.

Most devotees of the series would be primarily concerned with the missing episodes. After all, at the moment trying to watch *Doctor Who* is a bit like buying a really good, really famous 698-page book from an secondhand shop only to find 109 or so of its earlier pages are either missing or so badly defaced that even attempting to decipher them will call for the use of industrial strength aspirin!

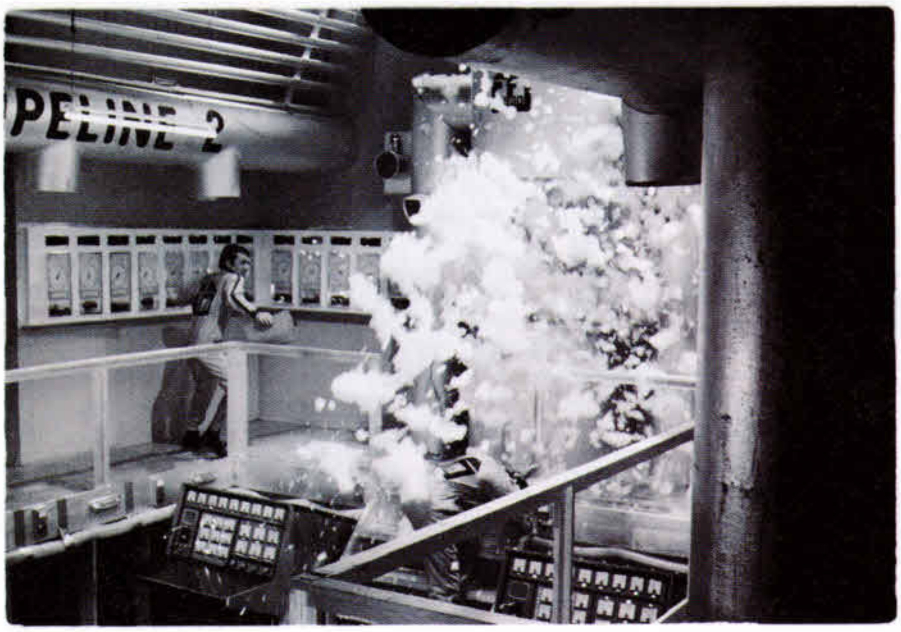
The phenomenon of 'missing' episodes only really arose in the late 1970s when it became apparent that programmes were absent from the vaults – never to be seen again. Even then, to many it was largely academic. Until the advent of the home video, television was a virtually instant art ... a repeat the next summer if you were lucky, otherwise beamed off into the ether on an endless galactic journey while the master tapes risked a trip to the great electromagnet in the sky. Even if the monochrome serials did exist, the chance of ever seeing them again was remote ... and the notion you could buy them in WH Smith on handy disks and tapes to slot into futuristic machines and watch in the comfort of your home was the sort of technodream imagined only by feature writers for World Distributors annuals. Fortunately, some fans had diligently ensured that their families remained silent for a magic 25 minutes every Saturday while they tinkered with microphones, soldering irons and miles of reel-to-reel tape, preserving the sound of those intergalactic and historical escapades. For the others, 40p in a bookshop would net you the much-prized Target novelisations, through which Terrance Dicks (usually) would allow you to either relive or experience for the first time those faded stories of yesteryear.

The sick Steven in *Master Plan*

Myth makers: Vicki, Priam and –?

So, now the gaps are established and the show is currently spawning no new television product, there is an entire subculture blooming around the missing moments. Fanzines are devoted to the cataloguing of the intangible. The BBC devotes time and resources into the CD release of privately archived soundtracks. Technical experts craft loving restorations of still and moving images without fees, down to correct duration of theme tune and running order of the closing credits. But we still often don't have the knowledge to synthesise what certain elements of these lost tales must have been like.

So what tools do we have to try and rebuild the absentee instalments? Of the 109 currently absent adventures, all have camera scripts of some variety in existence, all have good quality soundtracks preserved by oxide and lasers, and 66 of them (or 61%) are blessed with the intriguing images snapped by John Cura and his legendary Telesnaps service (many of which have been presented in the pages of this very magazine over the last hundred-odd issues). The telesnaps are a godsend, showing characters, places and – above all – giving us a good idea of the style of the programme. You can get a real feel of the aerial photography in *Fury From the Deep*, the claustrophobia of *The Web of Fear* and see for yourself how Snowdonia wasn't fooling anyone into thinking that it was the Himalayas in *The Abominable Snowmen*. We can see the sharp, hawk-like features of 17th century Revenue Man Josiah Blake, the dried, flaking face of Detsen's lama Padmasambhava and the wide-eyed Driver Evans.



***Fury From the Deep*: the weed creature bursts into the ESGO refinery**

Which scenes from Fury From the Deep were remounted? How different was the first version of Resurrection?

Fortunately, Cura tended to focus on the visually fascinating – witness the shots of the apocalyptic civil war on Skaro at the climax of *The Evil of the Daleks*. But, all the same, these are still images, comprising around 64 frames per episode. 64 frames from the 35,000 which comprised each 25-minute instalment. And it's the movement that brought so much of it to life. It's almost impossible to envisage the weird, quirky comedic movements of Patrick Troughton in his debut serials and what a contrast these were to the more sedate, arthritic ponderings of William Hartnell. In the opening moments of *The Power of the Daleks*, the telesnaps show us the new Doctor seeing his old reflection fade in a looking-glass ... yet it is a fragment of 8mm film shot in Australia from a 1960s broadcast which reveals the wonderful comic grimace gurned by Troughton in the subsequent shot. How many other nuances of performance lie in those missing moments, lost deep in the cracks between the frozen frames?

Even with a camera script, telesnaps and soundtrack, it is difficult to imagine exactly what occurred on screen. The battle at Covent Garden between Colonel Lethbridge-Stewart's forces and the web-slinging Yeti in *The Web of Fear* Episode Four fails to come fully alive from the chaotic sounds of battle. The Cura-captured images cover about a dozen instants. And Douglas Camfield's camera script sums up this major three-minute *tour de force* in just over 30 basic words. Studio sequences are tightly planned – it's easy to match the camera moves and shots with the telesnaps, or to conjure up the images in your mind. But film sequences weren't listed in such detail in scripts. Just how apparent would Camfield's cameo as the car driver in *The Invasion* Episode One be if it turned up today? Was he in close-up, urging Troughton and company into his car, or an indistinct figure in a distant vehicle? What did so many sequences look like overall? Hector's fight with Achilles as the camera zooms back on the plains to Troy, and the title caption *Temple of Secrets* flashes up? The spinning pendant superimposed over Mollie Dawson as Theodore Maxtible places her under his hypnotic spell? Dodo, sad and lonely at her mother's funeral, as shown on the Toymaker's Memory Window?

In terms of pure visual reference, we are also lucky that, of the 109 episodes, around 25 recordings were attended by BBC publicity photographers, with another 12 partial or wholly missing stories having a stillsman present for pre-filming. That's not counting the independent photographers who have left us colour legacies of the colony on Vulcan intended for Sunday supplements, or designers like Barry Newbery and John Wood, who were determined to maintain a personal visual record of how they'd crafted 13th century Cathay or entire fleets of Beta Darts (well, all right, one Beta Dart).

The Daleks resurrected – but is it also their *Return*?

That still leaves us with a lot of gaps. And unknowns. BBC paperwork points to a production entitled *Short Circuit: The Park* which shoots in studio alongside the fifth episode of *The Reign of Terror* (*A Bargain of Necessity*). Hey – great! But this fact surfaced from the sunken treasure of trivia in 1993, and seven years on we still don't know what *Short Circuit: The Park* was, or who made it, or where it was shown. Pity – it'd be nice to see what the crypt in which Leon Colbert traps Ian looked like ... or, for that matter, the inside of the Trojan Horse, or the outside of the Liverpudlian police station where the Doctor and his friends spend Christmas 1965, or Preslin's apothecary, or the 'section of exterior wall' where Benik's men gun down Fariah, or most of the quasi-futuristic tunnels and corridors on the planet Ta ... And what about props? There were some special 'space playing cards' required for a scene in *The Daleks' Master Plan* episode *Day of Armageddon*, in which the Technix pilot of Chen's *Spar* is playing cards when Bret overpowers him ... and doesn't your imagination boggle as to what 'space playing cards' from the year 4000 – as envisaged in 1965 – must have looked like?

And even if we did find set photos from diligent design crews, anxious to maintain continuity between episodes in the hectic television world of weekly strike and set, what about populating them? We don't really know what Ronald Pickup's physician looked like in *The Reign of Terror*. The same goes for luckless astronaut Jeff Garvey, the drunken Greek Menelaus, the omen-uttering Trojan Cassandra ... and any number of guards, men, old women and Parisian passers-by who populate the French capital during the rule of King Charles IX. It was still comparatively recently that a collector turned up a small image of Celation – the one Dalek cohort from *Master Plan* whose camera-shy nature (and the fact that he wasn't in *Mission to the Unknown*) meant that his horrifically spotty and singularly un-scary image had been 'lost' for over 30 years. We only really know what half his mates look like because Verity Lambert decided to hand her fags out to them at a photocall to mark her last day as the series' producer!

Of course, we know more or less what – say – ruthless SSS agent Marc Cory and doomed rocket captain Gordon Lowery really looked like, because we know the actors. We can take a peek at Edward de Souza in the 1960s BBC sitcom *Marriage Lines*, or Jeremy Young in *A Touch of Brimstone*, a 1966 episode of *The Avengers*. But what about dress, make-up, wigs and so on? For an accurate visualisation, all these aspects really need to click into position on the winning line.

Then there's the colour problem. Yes, we have all the Jon Pertwee serials kicking about – but now, restorers want to add the missing dimension. What colour clothes were Phillips and Lodge wearing as they roamed the deserted, dinosaur-infested London of *Invasion* Part One? What sort of lighting tinge was added to all those model film shots of two Marx Daleks being engulfed in liquid ice during *Planet of the Daleks* Episode Three? Just how psychedelic were the bleeding, vivid colours which heralded Captain Chin Lee's CSO assisted metamorphosis into Puff the Magic Dragon as *The Mind of Evil* Episode Two reached its conclusion? Okay – so we can guess at what colour the abandoned cars passed by the Doctor and Sarah in looter's London were – it's trivial – but for some of the major elements, wouldn't it be great to know?

Even the scripts let us down badly at times. Were the shows really made as scripted? Is Drahvin One really capturing the Doctor and Vicki on the desolate planet's surface at the end of *Galaxy 4*'s third episode – but also somehow alongside the rest of her clone sisters inside the Drahvin spaceship at the start of the next instalment? After all, a script or a schedule is just a plan – maybe a plan worked out very close to shooting or recording, but a plan nevertheless. Things change on the day – particularly in the rain-stricken wilds of Cornwall, or other locations. The massively detailed film schedule for *The Smugglers* – tantalisingly describing some wonderful ship-board shots – suggests that the close-up of the unaptly named pirate Cherub peering out through some bushes at Captain Samuel Pike and Squire Edwards were shot at Nanjizal on the afternoon Wednesday 22 June 1966. However, the lovely colour 8mm 'home movie' footage which appears on the video *The Doctors: 30 Years of Time Travel and Beyond* shows that George A Cooper actually performed this shot earlier than planned, up the road at Trethewey Farm in Trethewey. If this is the case – was Medok really fleeing from the guards in *The Macra Terror* at the premises of Associated Portland Cement in Dunstable? Did the Doctor and Jamie really trail Bob Hall to Warehouse Lane in Hammersmith as they started to understand *The Evil of the Daleks*?

What exactly happened in the huge Covent Garden battle between UNIT and the Yeti in The Web of Fear?

***The Web of Fear*: a Yeti on the stomp. But how did it go versus the army boys?**

If we can't trust pre-production paperwork, what else do we have? Well, there's the personal recollections of cast and crew members – and *Doctor Who* publications have interviewed a very high proportion of these over the years. But in the instances where a personal remembrance conflicts with a piece of paperwork – which do we go with? Terrance Dicks quips that David Whitaker's much-troubled *The Ambassadors of Death* went through about 17 different drafts from the former story editor before it was handed to Malcolm Hulke for completion ... but contemporaneous BBC records indicate that Whitaker never delivered anything beyond Episode 3. The precise truth probably lies somewhere between the two extremes, with a caring production team not documenting all the problems associated with a scripter's storyline confusion. But where exactly can the line be drawn precisely as to what happened? The truth is, it cannot.

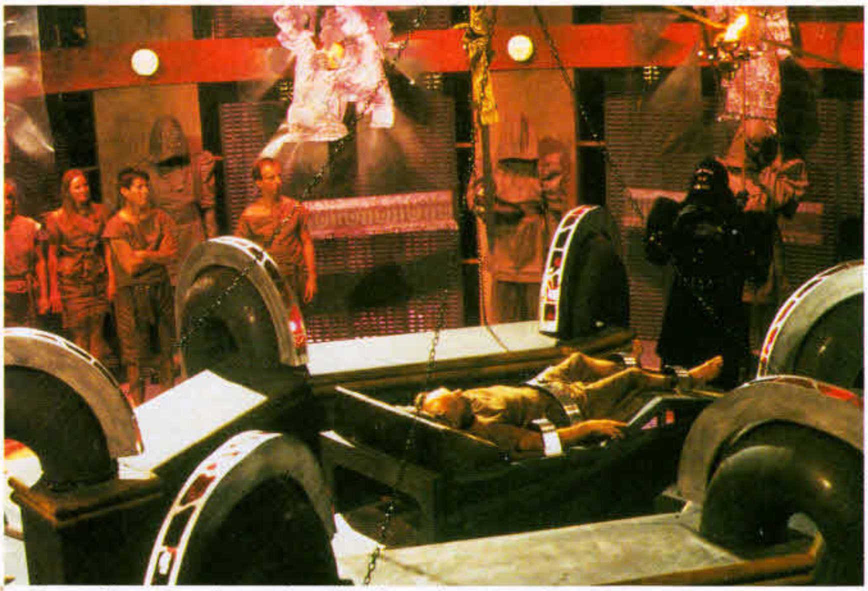
***The Celestial Toymaker*: 'Joey' – or 'Joey the Clown'?**

Omissions in standard records or the loss in intervening years of key paperwork is often another blow. It's only comparatively recently that the Restoration Team determined which piece of music was played on the gramophone during the River Cam sequences of *The Five Doctors* ... on a shred of paper at the bottom of a file. Like the Trogs and Guards of *Underworld*, a production assistant should have duly logged this on the 'Programme as Completed' sheet for the programme, but didn't. But then again, most details for *World's End*, the first episode of *The Dalek Invasion of Earth*, are AWOL because the 'Programme as Broadcast' logged for Saturday 21 November 1964 is *The Urge to Live*, the original concluding episode to the four-part version of *Planet of Giants*.

For example, most camera scripts give the closing roller captions listing cast and crew in their closing pages. Failing that, many production files maintain the actual orders sent off to the graphics department who would produce the rollers themselves. And if all that's gone – you always have the good old *Radio Times* cast listing to give you a half approximation. So it's Sod's Law that director Bill Sellars opted not to give a full roller caption list at the end of his camera scripts, that the production file on *The Celestial Toymaker* presumably went in the bin years ago, and that the Doctor's venture into the dimension of deadly games would be the one serial for which *Radio Times* decided *not* to list the cast members with the roles they played!

Of course, ultimately it doesn't matter whether Campbell Singer was billed as 'Joey' or 'Joey the Clown' on *The Celestial Toyroom*, but other behind-the-scenes bickerings and problems do help many to appreciate even more the whole fantastic story of *Doctor Who*, not just the evils our hero overcomes on his epic journey, but the crises encountered and averted by some highly talented producers, directors, designer and actors. Such supplementary information – while not necessary to the sheer enjoyment of the subject matter or affecting the outcome of whether the Doctor will defeat the nasty energy-sucking Elders or giant crabs – is sometimes useful in answering questions as to why the series was steered in a certain direction at one time or another. There are things we still don't know about key decisions – writers such as Anthony Coburn, Geoffrey Orme and Peter R Newman had passed on before the thirst for *Doctor Who* information reached critical mass in the late 1970s, and whose views and inspirations were never exhaustively catalogued in a similar manner to the thoughts of, say, Barry Letts.

Mortality is – regrettably – a major cause for this loss of information over the years. Other material has become garbled by word of mouth and Chinese whispers, half-remembered after a quarter of a century or more. And then there are those 'facts' that, out of sheer politeness, we must be careful about revealing at all. Many of those who worked on the



***Underworld*: not even the Oracle could tell you the names of these Trogs**

Which story was going to close the original Season 23? Like many of our questions, there's no answer to that!

show are – or were – our heroes; creative geniuses we admired for their visions of the future, or how they charismatically saved the universe on a four-weekly cycle. Do we really want to expose the dirtier sides of who slept with who, who got fired and how exactly certainly people departed this mortal coil? No; it's not relevant to telling the story – and, considering we're dealing with a cheap and exceedingly cheerful piece of family television rather than 'high art', the use of euphemisms or deliberate omissions is no major crime. Maybe it's precisely these sort of things we'd gladly lose in limbo in exchange for a few more contact sheets of telesnaps, early unmade scripts or scotched storylines. You see – you don't necessarily want to find all the facts that you do find! And politeness extends into other areas, too. Barry Letts clearly remembers the name of the actress who was deemed unsuitable to play opposite Jon Pertwee in *The Time Warrior* and was replaced by Elisabeth Sladen, but he is far too much of a gentleman to reveal her identity.

Memory, too, causes difficulties. Those of you who've been in employment for over ten years – suppose somebody came and asked you what you were doing each day? Which order you actually worked on those accounts for different clients? On which precise date did your manager move you from one department to another? What was the reason you stopped driving that route and switched to another? It's not necessarily important to us, just part of our job. We are lucky that *Doctor Who* was so special to so many who worked on it that the recollections are as sharp and accurate as they are ... and that most of our heroes never seem to tire of attending conventions to relive them yet again. And also, even if former script editor Andrew Cartmel gives an interview in which he says, 'Oh yes, the plan was at the end of Season 27, we were going to reveal that the Doctor was really God,' do we take this as a serious fact that has hitherto been missing?

What other facts are missing? Mis-filed facts for a start. If the BBC's file on *The Wheel in Space* actually contains production notes for Season Seven, then where are the production notes on *The Wheel in Space*? In the *Quatermass and the Pit* file? In the *Match of the Day* file? In comedian Peter Cook's personnel file? Where do you reasonably start to look? Then there's the things you didn't even realise you didn't know until you were told them. A few years ago, Bernard Cribbins was Gloria Hunniford's guest on her Radio 2 chat show and revealed – in some detail – how he had been interviewed by Barry Letts as a potential replacement for Jon Pertwee, and why he didn't get the job! A new fact – lost for some 25 years! But how can we derive a definite list of possible title stars for our favourite show? We can't ask every actor in England if they were ever approached, for goodness' sake.

And there are some questions that simply never had answers to be found. People would like to know what the final serial of the unmade Season 23 was: there's *The Nightmare Fair*, *Mission to Magnus*, *The Ultimate Evil*, *Yellow Fever and How to Cure It*, *In the Hollows of Time* and then .... what? To quote Eric Morecambe, "There's no answer to that!" Producer John Nathan-Turner and script editor Eric Saward simply never got that far in scheduling – indeed, the others listed above are only calculated guesswork. Look at how shortly before production shows like *The Prison in Space* were dropped! And how do we class un-made stories in a comprehensive list? Is it just stories that were formally commissioned, like *The Dream Spinner* and *Multiface*, or is it those submitted on spec such as *Operation Werewolf* ... in which case we'd theoretically be including every submission by a seven year-old in which all the Doctors fight a team-up of the Daleks, Cybermen and the Master in the Jurassic age. How do we find unmade stories when we don't know who the writers were? On top of which, anything that was written in-house by BBC employees, such as *Planet of Evil* or *The Sun Makers*, is barely documented anyway.

And there's more. Where are the Doctor and Kent when they speak to Astrid on the radio in *The Enemy of the World* Episode 2 – a scene that's not in the camera script? When the Doctor refers to himself as a "man" in *The Savages*, was this an intentional remark to cover his true identity, or what the production team really believed? Which scenes from *Fury From the Deep* Episode 4 were remounted with Episode 5? How did the original climax shot for *Spearhead From Space* differ from the broadcast one – and is that really Hugh Burden in the shot where Channing runs quickly past the Nestene tank? Who was the young Australian singer that Rex Tucker considered for the role of Susan? Why wasn't Deborah Watling available for the main recording of the last episode of *The Ice Warriors*? What were the insurmountable problems which caused *The Hand of Fear* to be cancelled and *The Seeds of Doom* rapidly written in its place? How on earth did comedy writer Godfrey Harrison ever get commissioned to write a Third Doctor serial? Why wasn't *Doctor Who and the Ghosts of N Space* abandoned the moment anybody saw the script?

The Sixth Doctor – in search of his future?

At the end of the day, the fact that there is so much which remains unknown seems totally appropriate for *Doctor Who*; an epic voyage through time and space where all was not always as it seemed, and its voyages into the unknown were a key part of its success. The gaps are good – a mystery about a mystery, an extra layer of puzzlement which keeps us all on our toes. Our eyes and ears finely tuned for the merest whisper of a forgotten, filthy fading film in a Unification Church Basement or a local car boot sale; our minds are honed to find locations, identify cast members, assemble fragments of photographs or plough through massive lists of library music. Pity the poor fans of *Blake's 7*, *Star Trek* or *The Prisoner* – their broadcast episodes all safely intact the world over, their narrative free from omitted incidents. All they can do is watch – while we carry on finding out new things we'd forgotten from our collective consciousness, or simply never knew.

And, while we're on the subject, the work which the Doctor told Ace they still had to do at the end of *Survival*. What *was* that?

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It's the … answers to last issue's Christmas Quiz!

Connections

1 The actors who played them (Peter Miles, Jacqueline Pearce, Hugh Walters, Michael Sheard, Lisa Bowerman) have all since had roles in the Big Finish audios.
2 They are all named Omega (*The Evil of the Daleks*; *The Three Doctors* and *Arc of Infinity*; *Carnival of Monsters*).
3 They were the only two episodes of Doctor Who to have suffered a transmission breakdown on their original broadcast.
4 Leader of the Scientific Elite; member of the Starliner Elite; leader of Elite Group One.
5 The Chosen One; The Evil One; The Great One.

Brief encounters

6 *The Android Invasion*
7 *The Sensorites*
8 *Four To Doomsday*
9 *The Mind of Evil*
10 *The Pirate Planet*

Famous first words [i]

11 Nyssa
12 Ben
13 Turlough
14 Sarah Jane Smith
15 Adric

Famous last words

16 *The Creature From the Pit*
17 *The Visitation*

Q5: Chosen One Malkon with Timanov. *Planet of Fire*

18 *The Ice Warriors*
19 *Robot*
20 *The Ambassadors of Death*

Famous first words [ii]

21 *The Deadly Assassin*
22 *Logopolis*
23 *Time-Flight*
24 *Spearhead From Space*
25 *Castrovalva*

Codenames

26 Crayford's rocket in *The Android Invasion*
27 Eldred's rocket in *The Seeds of Death*
28 The co-ordinates of Cassiopeia in *Logopolis*
29 Sarah's car registration in *Robot*
30 Mike Yates' car registration in *Planet of the Spiders*

You what?!?

31 *Doctor Who and the Doomsday Weapon*
32 *Doctor Who and the Crusaders*
33 *Doctor Who and the Creature From the Pit*
34 *Doctor Who: The Five Doctors*
35 *Doctor Who: The Romans*

Silly Billy

36 *The Daleks: The Dead Planet*
37 *The Web Planet: The Centre*
38 *The Aztecs: The Day of Darkness*
39 *The Chase: The Planet of Decision*
40 *The Dalek Invasion of Earth: Flashpoint*

Anagrams

41 *The Androids of Tara*
42 *Fury From the Deep*
43 *The Happiness Patrol*
44 *Carnival of Monsters*
45 *The Celestial Toymaker*

And finally …

46 Derrick Sherwin (in *Spearhead From Space*), Barry Letts (in *Doctor Who and the Silurians*), Philip Hinchcliffe (in *The Brain of Morbius*) and John Nathan-Turner (in *Arc of Infinity*).
47 [a] *Marco Polo*; [b] *The Massacre of St Bartholomew's Eve*; [c] *The Highlanders*; [d] *The Reign of Terror*; [e] *Black Orchid*.
48 1,000 - (84 - 79 + 3 + 800) = 192. D84 minus LIZ 79 plus L3 plus 800 (2 x Four Hundred Dawns) = 808. Subtracting this from 1,000 ("the death of a thousand cuts") leaves 192, the Speedbird Concorde which goes missing at the beginning of *Time-Flight*.
49 [a] *The Time Warrior* (it's a potato); [b] *Four To Doomsday* (it's an avocado pear); [c] *Castrovalva* (it's celery).
50 K9's rendition of *We Wish You a Merry Christmas* at the end of *K9 and Company* was in fact his second stab at the number, which he'd previously performed in a sketch with Tom Baker and Mary Tamm recorded on the set of *The Armageddon Factor* for the BBC's in-house Christmas tape of 1978!

So, how did you score?

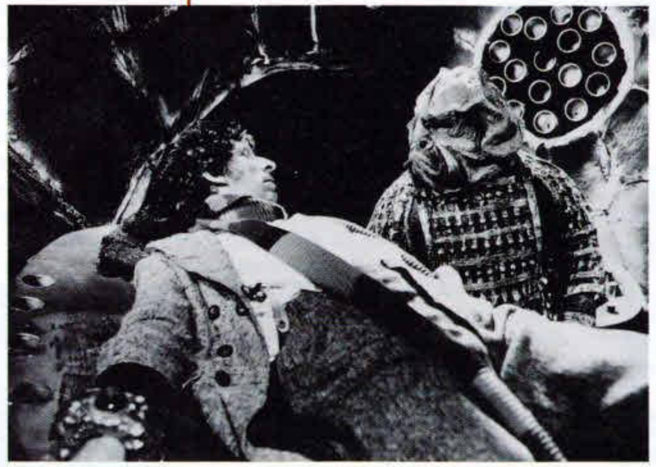
10 or less
You are as truthful, honest and about as boring as they come
Between 11 and 44
"The Doctor's almost as clever as I am"
45 and over
You are Andrew Pixley. Hello, Andrew

Crisis? What crisis?

So Melkur's the new Keeper of Traken, the Meddling Monk's got a TARDIS – and Omega controls the Matrix! Still plotting out *Doctor Who*, **David Darlington** and **Alistair McGown** reach Part Three – and nothing in the world can stop them now!

Serial television cannot afford weak components. Each episode *must* further the story – it's as simple as that. Often, however, it is in a story's middle instalments when things begin to go seriously awry. A writer who has not properly planned his script will now find problems coming home to roost; bad writing is always exposed by the unforgiving glare of Part Three. *The Android Invasion* is a good example of this, having a superb opening episode which is then built upon in Part Two. It's only in the penultimate episode that it all collapses, because the audience suddenly realises that the Kraals' plan is complete nonsense.

So just what is this undeniably tricky to write, often dreary to watch, middle instalment *for*? Is this where the action-adventure aspect takes over – the equivalent of the mandatory fight scene in every family genre show, from the original *Star Trek* right through to *Buffy the Vampire Slayer*? Or is it just a redundant appendage? What if the story is longer than four instalments – what of episodes three to six of the first Dalek story, for instance? In *Doctor Who: The Television Companion*, co-authors David J Howe and Stephen James Walker suggest that the many diversions which obstruct the protagonists in that adventure are "not merely padding ... they pay homage to the Jules Verne school of science-fiction storytelling in which an arduous trek through a series of strange and hazardous environments is typically not just an interlude in the story but is the story." It is certainly a strenuous task to maintain tension and excitement during a journey from complications to climax in such a long story. It's not uncommon for the viewer to emerge at the end of some late-middle episode of a *Doctor Who* adventure, no further forward in plot terms than they were 25 minutes earlier. On the other hand, sometimes 'middle' is virtually omitted – in some of Season 22 we leap from Part One to what is effectively Part Four with little ceremony, most explicitly in *Timelash* where we appear to have missed a whole episode in between!


The Doctor explains all to Styggron. *The Android Invasion*

Photographs: BBC Video [5] BBC [8]

Late 1970s producer Graham Williams seemed to believe that the third of a four-part *Doctor Who* was the least interesting episode, merely padding out the story for that vital extra week. However, as we will attempt to establish the much-maligned Part Three is in many ways the *most* significant episode in storytelling terms, as well as the hardest to get right. Such beliefs as Williams' seem to be borne out of a notion that, while certain episodes are essential – Part One (for tease and set-up), Part Two (for complication and explanation), and the final part (for climax and resolution) – in between we must simply kill time. And that's where the problems begin ...

Part Three sets up a catastrophe – and all that we know can be turned on its head ...

Not only *must* the writer maintain the raising of the stakes and the threat to the hero, but the end of the penultimate act of a story should present the most significant cliffhanger. This is the last moment when the viewers can pause for breath until the final instalment rolls around. It must conclude on a zenith of tension and excitement, which forces the audience back in front of the screen next week.

Some stories mistake tension and excitement for a lot of running-on-the-spot, so that in Part Three everyone will dash about for 20 minutes doing nothing, and only in the last scene – with one fabulous revelation – will the stakes be raised. *Arc of Infinity* is one such story, also burdened by another problem we might call 'The Omega Factor', whereby the general audience can no longer follow a continuity-laden storyline; the Doctor gasping, "So Omega survived!" might excite the fan, but to a wider audience it's totally meaningless. The best of stories, in the four-part structure at least, might well be those in which Part Three is the strongest.

Mid-1970s producer Philip Hinchcliffe's belief that the audience would dip by the third or fourth instalment of a *Doctor Who* story seems to be borne out; look at the figures for the Jon Pertwee six-parters, or those for *The Three Doctors*, *Carnival of Monsters*, *The Time Warrior* and more. It's as though the audience knows it can miss a week and join in again for the finale. There are other explanations for this – casual viewers are less likely to watch a middle episode than an opening one, and viewers who disliked Part One or Two are less likely to tune in for the rest of the story – but the possibility nevertheless exists that the audience realises that it probably needn't bother with Part Three.

Hinchcliffe and his script editor, Robert Holmes, chose to contract the standard form down to four episodes in an avowed attempt to tighten up the middle of their stories. And look at the figures for Hinchcliffe's tenure – several stories *build* their audience, with the highest figures going to Part Three. What could explain this? That Part Two attracted more viewers through word of mouth? That Part Three was good enough in itself to attract floating viewers? That overall story quality was high enough to build an audience? Each could imply a more careful regard for structure than before.

The Deadly Assassin might well represent Hinchcliffe and Holmes recognising the format's empirical limitations and deliberately taking them to extremes. The Doctor has to pop into the Matrix at the end of Part Two to find out who he is fighting – but it needn't take a whole episode of outrageous runaround. Critics complain that this

"If I agonise over this for long enough, we might make it to seven episodes ..." *Genesis of the Daleks*

Part Three achieves nothing, perhaps missing the point that this may be the sole occasion in *Doctor Who*'s history (with only the opening of *The Mind Robber* presenting itself as a rival) where the intention was to do nothing *for effect*. Countless earlier Part Threes (and Fours, and Fives) had achieved as little, but unintentionally.

Of course, there is nothing wrong with a bit of running about. A chase is fine, so long as it increases tension or advances some understanding of plot or character. A fight to beat a countdown can provide excitement so long as the countdown is not the only focus. Speaking of which, let's return to our standard case study, *Destiny of the Daleks*. Episode Three ends with the Doctor fighting to rescue Romana from a ticking bomb. This could look like so much padding, but the difference is in the *actual* – rather than the *perceived* – nature of the threat. The Movellans need the Doctor to oppose Davros, and knowing that the Doctor will not abandon Romana, they have devised this trap. So once the countdown has reached zero we are *not* back where we started – it's just lucky for us that the diversion is nicely telegenic. Compare this with *Colony in Space* Episode Five, which ends with Jo in a similar predicament – when she is duly rescued, the reversal of the danger does not progress any other plot point. It's merely *Perils of Pauline*/cliffhanger serial material.

It's in Parts Two and Three that any concept of a format or formula for *Doctor Who* becomes so vague as to be completely nebulous. While opening and closing episodes will fit a pattern to some extent, the journey in between can take any form and be of any length. The crucial difference is that Part Three *must* lead to a crisis point. Any earlier and the tension is difficult to maintain; any later and Part Four will be over-burdened with explanation. This is intrinsic to film writer Robert McKee's storytelling paradigm: if 'story' exists to test the hero's resolve, the third section of the template is crisis.

So the trail which Part Three must chart is from the complex mystery we had encountered by the halfway stage, to a point of complete understanding of the nature of the crisis which the Doctor is facing. In *Destiny*, it is in Episode Three that we learn of the Dalek-Movellan war, the reason for the Daleks' search for Davros, and the robotic nature of the Movellans. We know the motivation of all the protagonists; all we don't understand is how the enemy's plans will be defeated. Part Four is, of course, not simply a mechanical exercise in box-ticking, but the climax and resolution should flow easily from a well-worked Part Three; we should have drawn up the map for the battleground on which Part Four will play out. The primary functions of Part Three are, then: to further acquire/refute information until the viewer is in possession of most of the facts; to set up a climax in which the Doctor will face a crisis; and (if possible) to turn everything we thought we understood on its head.

Alternatively, for the lazy writer who thinks he has sufficiently raised the stakes with the dread arrival of the end of Part Two, there is always the runaround option. And from anecdotal evidence – of fans, of professionals working on the show, and of independent observers such as the writer of the one funny line in Lenny Henry's *Doctor Who* sketch ("run up and down lots of corridors? I'm right in front of you ...") – this has been relied

Dream a little dream of me: the Doctor enters the Matrix in *The Deadly Assassin* Part Three

Stuck in the middle with Who

Ten different ways to fill up those intermediate Parts

The Daleks' Master Plan

DEVIL'S PLANET TO THE ABANDONED PLANET

"It is better to travel than arrive," someone very wise once said. "A series of one-part stories with a running theme," says latterday audio producer Gary Russell. Who are we to disagree? Wind up the story and watch it meander like a tricky action whatsit: *Master Plan* convinces in parts – but when a story takes in Egypt, space spies, escaped convicts, the Monk and invisible men, you wonder how much producer John Wiles came to hate BBC Director-General Huw Wheldon's mother-in-law, whose fault all this was in the first place. It's so episodic, fans won't even recognise the Christmas special – *The Feast of Steven* – as a Christmas special! Imagine *Dimensions in Time* slapped in between Parts Two and Three of *The Curse of Fenric* ...

The Web of Fear

EPISODES 3 TO 5

For whole episodes at a time, the action seems to consist of people sitting in small rooms.

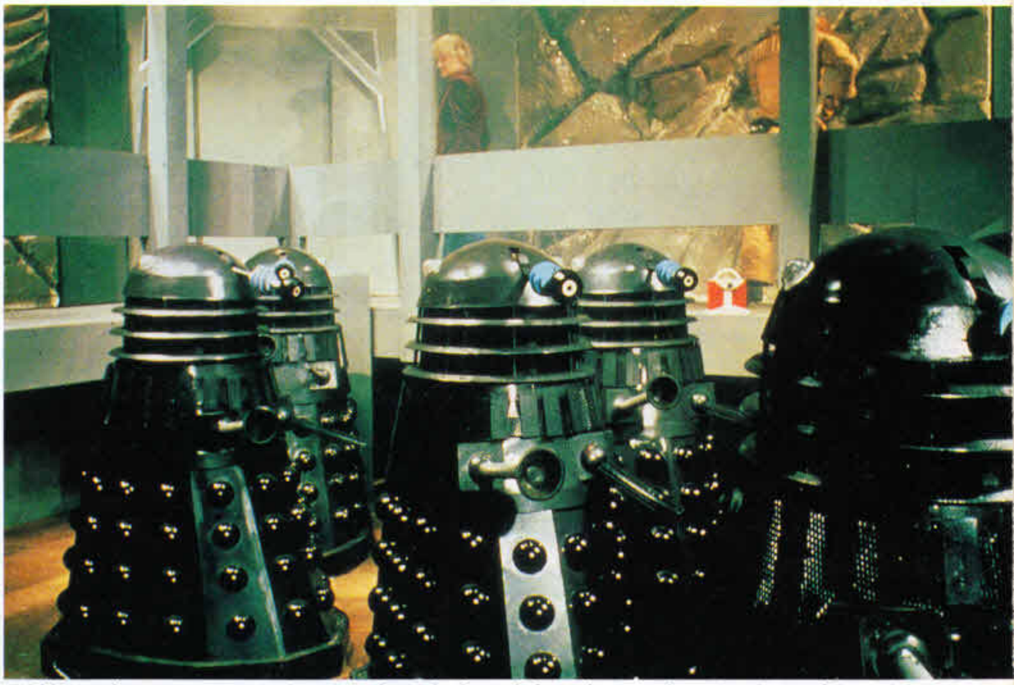
upon rather too often. Famously, one overstretched plod was lost when the scissors were deployed on *Planet of Giants*, its latter two episodes being edited into one finale neatly (and perhaps ironically) titled *Crisis*. Why didn't this happen with *every* four-parter? Because Part Three – or, at least, that component of story structure to which Part Three most commonly equates – is not a delaying tactic, but a vital ingredient of the form.

The 'run around a lot during Part Three' option has been relied upon far too often

The Keeper of Traken illustrates this in both good and bad ways – each episode releases only enough information to keep the plot intriguing. Once happily ensconced on Traken, we observe Melkur's 'laser eyes' shoot at the TARDIS, causing it to disappear. Melkur's head turns to follow someone out of the grove – so it's not a statue after all. The Keeper is summoned, but is zapped by Melkur – and the Doctor and Adric are accused ... In Part Two, Kassia takes orders from Melkur. It talks! On 14 minutes, as we share its point of view, a hand is seen and a wicked laugh is heard. Later: "Find your TARDIS, Time Lord." So Melkur knows something of the Doctor. The third episode sees Kassia usurp the Keeper's throne, and at 21 minutes – just in time for the big crisis point – the figure behind Melkur is revealed. It's the Master!

Well, we *think* it's the Master, but he doesn't actually *say* so. If you're a fan – joy! Otherwise, you'll find yourself scratching your head and wondering, 'Er, who's he?' as the aforementioned Omega Factor comes into play. Kassia warps away, to be replaced by Melkur, now installed as Keeper. So the Doctor doesn't know of the Master's involvement by end of Part Three – and nor do many of the viewers, one assumes in error. But the *intention* was that the viewer is now aware of the Master's goal, and of the means by which he hopes to achieve it – prolonging his life through the power of the Source. The remainder of this trilogy, *Logopolis* and *Castrovalva*, have excellent 'crisis' cliffhangers, which perhaps compensate for their rather odd set-up – and the marvellous coming together of the time zones in *Warriors' Gate* suggests that this was one aspect of *Doctor Who's* structure which writer/script editor Christopher H Bidmead understood very well.

Omega: never got the recognition he deserved


"Shhh ... quiet, we're meant to be a surprise. Who just whsipered 'exterminate'?" *Planet of the Daleks*

Perhaps unexpectedly, for those who believe Part Three to be the lull before the storm, there are plenty of stories in which this episode is structurally sound and exciting in itself. In the aforementioned *Logopolis*, the Doctor must face up to having to work with the Master: a crisis/climax to both the story and the whole of the Fourth Doctor's era, emphasising the sheer magnitude of the struggle ahead. A not dissimilar confrontation happens in *The Time Meddler: A Battle of Wits*. The Doctor (and the viewer) are faced with only one possible explanation for the anomalies appearing in 1066 – that the Monk is from another time. The final cliffhanger provides the answer – and in the process turns the whole series on its head, setting up the climax as a battle of the two alien time travellers. In one shot the whole thing comes together – the Monk has a TARDIS, therefore he's one of the Doctor's own people. The answer to two seasons' worth of enigma: yes, there *are* others like the Doctor! *The Massacre of St Bartholomew's Eve: Priest of Death* sees the Doctor's apparent plan backfire, and the Doctor apparently killed. So Steven must win the day on his own, or at least escape with his life in the TARDIS – if he is capable. *Horror of Fang Rock* features probably the best

One of them occasionally nips outside, sometimes returning alive with a snippet of information which furthers the plot but rarely takes us closer to the heart of the story. The archetypal instance of running around in tunnels. Beautifully designed tunnels, but tunnels nevertheless

The Invasion

EPISODES THREE TO SEVEN

This works rather well, due to the initial conflict – the Doctor versus Tobias Vaughn and the Cybermen – gradually becoming a case of Vaughn versus the Cybermen. But the Cybermen are clearly the masters of 'plan B from outer space': when their earth-shattering attack fleet is destroyed, they respond with: 'Aaaah, but now we have a top-trumping Cyber-megatron bomb up our wetsuit sleeves!' Oh dear

The War Games

EPISODES THREE TO NINE

Entertaining enough, but taking a long time for any significant change to be effected. With its plot contained within Parts One, Two, Nine, Ten and the odd intermediate cliffhanger, the extended length serves only to add portentous momentum to the cataclysmic events of the final episode

Doctor Who and the Silurians

EPISODES 3 TO 6

The Silurians eke out their story with that standby of the longform villain: the contingency plan. Their virus having failed, they attack the Van Allen Belt. See also *Silurians'* Season 7 stablemates, *The Ambassadors of Death* (*deja vu* – just how many times does Liz Shaw

The Doctor, racked by indecision, agonizes over Mawdryn's heart-rending request. We expect

turnaround of preconceptions, as the Doctor realises that an alien creature is now locked inside the lighthouse with them.

Sometimes it's evident that things have not been properly thought through, leaving the cliffhanger out of phase. In *Planet of the Daleks* we first get to see the vast, frozen Dalek army somewhere in the middle of an episode – this should surely have been the crisis point? Worse still, it's already been thrown away cheaply as a told-not-shown cliffhanger: "Somewhere on this planet there are ten thousand Daleks!" Conversely, in *Pyramids of Mars*, everything happens too late: at the end of Part Three, the Doctor finally comes face to face with Sutekh and is at his mercy – but wouldn't it have been better had Sutekh been freed on the stroke of the cliffhanger, setting up the climax? As it is, Sutekh is still trapped, with the Doctor as his plaything providing his only consolation. Sutekh will be freed only three minutes from the end of the story, with no time to flex his supposedly considerable muscle.

One adventure which *almost* times this moment right is *Mawdryn Undead*. The Doctor is not, for once, in any immediate danger; the threat to his well-being coming only in the form of a self-sacrificial decision. Can he give up his lives to help the mutants, who refuse even to threaten him? A beautiful dilemma. Unfortunately, we don't understand it fully until Part Four. The cliffhanger presents part of the information – that "it would be the end of me as a Time Lord" – but doesn't fill in the blanks. So we get the shock of the moment, but in saving the explanation for tomorrow night's episode, the question is not as agonising for the viewer as it is for the Doctor. And when it is comprehensively answered a few seconds into the next instalment, the tension of the moment is dissipated too quickly – so the cliffhanger was both unripe and over-melodramatic.

A near flawless example of the Part Three climax is *The Caves of Androzani*. *Caves* is startling in that, in terms of the Doctor's involvement, it breaks all the rules. Although he disapproves of the behaviour of Morgus and Stotz and is sympathetic to Chellak and Jek without approving of their actions, the Doctor's involvement is minimal – he is suspected of being a gun-runner (and, of course, a spy), but at all times his concern is escape, as though we were back in the Hartnell era. Where this differs from the mundane is in the scope of the danger; both the Doctor and Peri are in peril, not from having guns pointed at their heads – although this does happen – but through infection by the very plant which provides the motivation for everyone else in the story.

As Part Two ends, the Doctor and Peri have become separated and Peri is seriously ill. His only objective throughout Part Three is to save his

"You know, I liked you better when you *weren't* written by Eric Saward, Doctor!" *Resurrection of the Daleks*

get to the top of those stairs, only to be met by someone with a gun in his hand?) and *Inferno* (playing out the same events twice – although the masterstroke of the parallel world makes the second run all the more terrifying)

Frontier in Space

EPISODES 2 TO 5

Nearly everyone spends some time incarcerated, escaping by using the sonic screwdriver/cutting through the lock/hypnotising an Ogron/digging with a spoon. Episode 2 is utterly astounding – the Doctor and Jo variously escape or get chucked back in a cell half-a-dozen times. Episode 3 *appears* to advance the plot by shifting location to a Moonbase prison – but while there, the Doctor (wearing his quite fabulous space pyjamas) discovers absolutely nothing to advance his quest, and meets no-one who joins him on his long quest to unveil the *real* villain – yes, the Master!

Genesis of the Daleks

PARTS THREE TO FIVE

Genesis has, in its time, been cut down to two different shortform compilations. Purists wailed, but there was no dilution of the main ethos or dramatic thrust. Cut down to 45 minutes for the 1979 LP, it *still* made sense! Most time is wasted in the tunnel between the Kaled and Thal cities, the Doctor and his companions constantly *just* missing each other. If only they'd carried mobiles

The Armageddon Factor

PARTS THREE TO FIVE

The Armageddon Factor tries to circumvent the loathed six-part format by combining two plots: the war between Atrios and Zeos, and friend's life; other strands of the story merely present ever-greater challenges to this ambition, each of which is in some way affected by one of the other characters. So at the end of Part Three – this Doctor's *last* crisis decision – he must take a chance; to escape in order to get Peri to safety. This episode works because the Doctor is changed by it. It is his fault Peri is dying, and he must repair the damage – so he *will* go back to Minor, and to hell with the consequences. And that's where we leave it – at the peak of excitement. If a writer views *Doctor Who* as action/adventure, it is much more likely that the middle of the story will descend into runaround. Drama such as *Caves* requires decisions, which are more difficult to confront – and to write – than actions.

Desperate measures: *The Caves of Androzani*

Caves' crisis decision is implicit, and need not be spelled out – we know that the Doctor would never abandon his companion. Other stories employ rather more balanced dilemmas. Two very different Dalek adventures present interesting examples. *Genesis of the Daleks* is renowned for *Doctor Who*'s most famous crisis decision – whether or not the Doctor has the right to avert the Daleks' creation. And a very fine dramatic moment it is. As with *Mawdryn*, though, the potential is not fulfilled due to poor structuring; the question is posed a few minutes into Part Six rather than at the final nexus point, as the Part Five cliffhanger. Imagine the sudden shift of mood had the Doctor spent five episodes building up to the fulfilment of his instructions, only to stop ten seconds from the end of the penultimate episode to ask "Do I have the right?" Instead, an unprogressive, unsatisying mutant attack, apparently improvised on the studio floor, is neither tense nor unexpected enough to provide an enthralling peak of excitement.

> *The Caves of Androzani* presents a near-flawless example of the Part Three climax

Resurrection of the Daleks picks up from early padding to present the Davison era's second-best crisis decision: can the Doctor kill Davros in cold blood? When Davros taunts the Doctor that he lacks courage, the Doctor's dilemma is one of pragmatism versus idealism. In writer/script editor Eric Saward's cynical universe, the Doctor is essentially impotent, and some fans of the show believe this runs counter to the show's brief: to provide thrills in a safe environment. But the Doctor does *not* lack courage, and *Resurrection* is actually a healthy story in this respect, since it shows the Doctor almost imperceptibly changed for the worse – becoming part of the cynical world until he is punished by the loss of a friend, when Tegan walks out on him. While *Resurrection* stumbles by not posing the dilemma over a cliffhanger, it scores over *Genesis* in that the decision is not subsequently avoided – the Doctor's inability to kill in cold blood is the *outcome* of the decision.

Crisis becomes climax at diverse points in different stories – or else there would be a magic formula, which there isn't. In some cases, little is achieved in Part Three because crisis and climax form part of the same scene or sequence. A crisis involving a decision to confront usually can't be far removed from the confrontation itself. In action/adventure it's often the case that crisis decision is part of inciting incident. But if that happens off-screen, say, and the crisis decision (to fight the baddies!) is implicit to the format, then how much of a story are we actually being told? *Doctor Who* of this type wouldn't be a story, merely a series of incidents ... and so we are often shown crisis decisions taken by *other* characters, with the Doctor taking the role of catalyst. Sometimes this is his companion (as in *The Dæmons*), more often it is subsidiary characters (for instance, Pex in *Paradise Towers*) who undergo change. Such variations in detail and emphasis continue to keep the show fresh. Audio producer Gary Russell acknowledges that, in structuring Big Finish's *Doctor Who* plays, he makes the same assumptions we do: that "most of the explanation stuff actually happens in Part Three – two minutes from the end of it you think you know everything, then you have a cliffhanger and *that* has to be resolved in the next episode – so although by the end of Part Three you have 99% of the information, the last episode is the nail-biting one. Part Three's cliffhanger has to make people think: 'I didn't see *that* coming!'"

Such turnarounds were common in the McCoy era – after all, if the all-powerful Doctor could predict every development even before the commencement of Part One there would be no story. Some miscalculation on his part was the usual solution – explicitly in *Remembrance of the Daleks*, more subtly in *Ghost Light*, *The Curse of Fenric* and *Survival*. This era also saw a compacting of the show's structure, with three-part stories proliferating. Beginning, middle and end of a story were thus more clearly definable in episodic terms – indeed, it's surprising that it took so long for the three-part structure to be taken seriously.

From the six-part standard of the 1960s and 1970s, by the end of the show's run the average story length had virtually halved without, it has to be said, losing much content. But whether we are in 1968 and on the brink of Episode Six, or it's 1988 and we're sprinting toward the climax of Part Two – we are about to enter the final instalment, and we should be in possession of all the knowledge and weaponry we will need therein.

Nearly there. And we're not going to let you stop us now ...

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the conclusion of the Key to Time story. This should be more than enough to fill six episodes; that it doesn't manage it might be due to the usual get-out of switching location not working, since we only swap one collection of dull, beige corridors for another

The Two Doctors
PART TWO

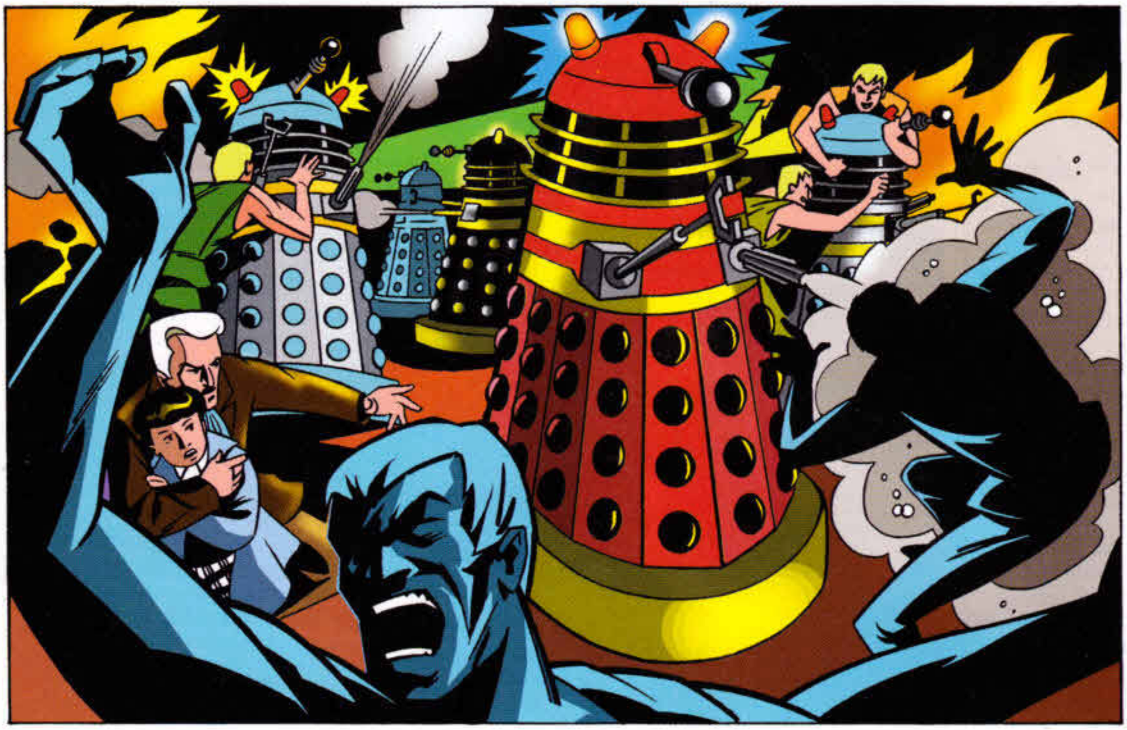
Robert Holmes, who had helped phase out six-parters, must have been dismayed to be landed with a 3 x 50-minuter. In Part Two, without obvious motive, Chessene ditches the central idea of stealing the Doctor's symbiotic nuclei and announces a 'contingency plan': to turn the Second Doctor into an Androgum. He and Shockeye then go for a slap-up meal, where Oscar is killed after 25 diversionary minutes have elapsed. Meanwhile, the Doctor, Peri and Jamie try to pretend they aren't running up and down some overseas location corridors

The Trial of a Time Lord
PARTS FIVE TO TWELVE

This 14-part epic is a halfway house between one long structure and four short ones. Interesting, though, that each of the four 'segments' of the *Trial* corresponds to a standard (if unsatisfying) episodic *Doctor Who* – the first two segments build the back-story, the third virtually ignores it. Overall, it fails by not building to its crisis point – transposing Parts Nine-Twelve and Parts Five-Eight might have worked. Peri's death should be the crisis for the Doctor, but we regress to lesser actions – the supposed genocide of the Vervoids aboard the *Hyperion III*. Also, the revelation that Peri didn't die after all comes six episodes removed – by which time many of us have forgotten it happened ...

The Time Team

THEIR MISSION: TO WATCH ALL OF DOCTOR WHO. EVEN THOSE STRANGE



The lights are already low as Peter struggles to his seat. The air is crackling with anticipation and the floor is crackling with spilled popcorn. Clayton is sucking on a beaker of Fanta roughly the size of delegate Beaus, while Richard is cradling a hot dog so large that Vicki would probably have given it a nickname and adopted it as a pet.

It's been 18 months since the Time Team first met to watch *An Unearthly Child*, and since then it's been a non-stop race through psychedelic science fantasy and hysterical historicals. They've cheered *Marco Polo* and jeered *The Celestial Toymaker*. They've suffered Susan, venerated Vicki and mourned the passing of Hartnell. So now, after 152 episodes and nigh-on 200 grisly deaths, we're rewarding them with a trip to the movies. We'll rejoin the thrills of Season Four and *The Macra Terror* soon enough, but for now, and in the true spirit of 1967, we're off for a Saturday matinee double bill of Dalek movies. Sat as near to the screen as we can get, we'll be so close, we'll feel their fire!

Dr Who and the Daleks. On the big screen. In colour. Golly. The Time Team are banned from watching any *Doctor Who* out-of-order, so the shock of seeing garishly-hued Daleks is almost as potent for them as it must have been to the kids of the 1960s.

There's a whole new set-up, of course, as we meet Peter Cushing's very human Dr Who, his grand-daughters Barbara and Susan, plus Barbara's eager boyfriend Ian. No unearthly children, nosy teachers or birds wheeling-and-turning-in-another-sky here, thank you very much.

"Dr Who's home is beautifully detailed," says Clay. "You can almost smell the old coats and peppermints just looking at it."

"In just a few lines, Dr Who is defined as far more gentle and good-humoured than his TV incarnation," notes Peter.

"It's a nice bit of foresight by the director," agrees Richard. "You could just imagine Troughton sat reading the *Eagle*, but certainly not Hartnell, who was obviously still playing the role when the movie was made."

He's a queer fish, this Dr Who chap. He's built a time machine, TARDIS, in his back garden, and even has "the final component" ready. But rather than rushing to see if it works, he sits down with a comic. It's only the visit of the clumsy Ian which precipitates a quick guided tour of Mr Who's eccentic invention.

"Why, exactly," asks Clay, "has Dr Who decided to build TARDIS inside a Police Box? Why not a shed or something more easily available to a mad old man?"

"Cor! But look at it, though!" enthuses Peter. "That Police Box! It's so clean! So blue. So BIG!" But, in tune with Terry Nation's story, you can't tell anything from external appearances ...

"The inside is such a disappointment," frowns Jac.

Clay agrees. "Yeah. It just looks like the inside of someone's garage with bits of old rubbish glued to the walls. It's so dull you almost believe it actually *could* be inside the Police Box."

Anyway, thanks to a bungled clinch between Barbara and Ian, TARDIS is sent whizzing off through time and space to an alien planet, where the Who family are faced with a huge ashen forest. It's good fortune that TARDIS lands on flat ground. With the doors opening outward, there'd have been no adventure at all if it had landed beside a small rock.

"Look at the depth of the jungle set," gushes Clay. "The very idea of something being 'in the distance' in early TV *Doctor Who* is unthinkable, but that's no probelm here. Both the forest and the city are very convincing."

Yes, the city – home to the prettiest Daleks this side of TV21.

"They're huge too!" laughs Peter. "And what fantastic, colourful metallic bodywork."

"They're superb, aren't they?" agrees Richard. "So imposing, and the tone of the voices is deep, echoey and menacing. They're actually scary! And you can see why they went to town shouting about the colour in the film posters, can't you? The beautiful blues and greens of the jungle, the wonderful saturated Technicolor of the Dalek city. Brilliant stuff!"

"Their voices are *very* slow, though," adds Clay. "You wouldn't want to be cornered by that Red Dalek at a party."

"And here's the exposition Dalek!" chuckles Jac. "The Doctor says the single word 'Why?' and gets told the entire back-story!"

You know the score: Daleks, Thals, war, radiation, mutation, hiding in casings, mutants in the forest with drugs ... Drugs? Some were left outside TARDIS, and the Daleks want a sample. One-of-them-must-go-out-side-the-city. *Which-will-it-be?*

"Ian doesn't even try to get up to go for the drugs!" notes a shocked Peter. "What a wimp! Poor Susie!"

"I do like this version of Susan, though," adds Richard. "She's witty, clever and brave without being precocious."

"She's much less whiny and irritating than the TV Susan, isn't she?" agrees Jac. "But this fake Barbara! Why is she in the film? She doesn't contribute a thing. Bet she's only there to do the tight-trouser scenes climbing up the cliff."

As Clay looks wistful, everyone agrees that we missed out on a TV dream team of William Russell, Jacqueline Hill and Roberta Tovey in that first TARDIS crew.

Finding the drugs after a chase through the forest to TARDIS, Susan discovers that they look unsettlingly like a Boots No 7 make-up set. But where's the blue eye-shadow gone, the team wonder? The answer comes with Alydon the Thal ...

"Hello ducky!" laughs Clay.

"Hmmn. He is a bit effeminate, isn't he?" murmurs Richard.

"Gold hair and glam make-up," ponders Peter. "It's a real lottery, this mutation lark, isn't it?"

Learning there are Thals nearby, the Daleks set a trap. Escaping their cell, Dr Who and company are just too late to prevent an extermination.

Compiled by
Gary Gillatt
Illustrations by
Adrian Salmon

The Time Team are
Peter
Richard
Jac
Clayton

960S DALEK MOVIES.

"These CO_2 guns are wonderfully effective, aren't they?" says Richard. "Very powerful and visually very exciting. Much more sinister than the TV effect."

Escaping, Dr Who cunningly divides his resources – sending the hopeless Ian and Barbara on a dangerous mission around the pond of mutations, and keeping the more-useful Susie with him.

"Cushing is lovely, isn't he?" comments Clay, "and he plays 'nasty' terribly well too. See how *he* orchestrates getting the Thals to fight, but Ian ends up being punched. Clever old sod!"

Everyone's amazed by the sheer pace of the story, especially the bewildered Jac: "I can't understand how the film version of this story only lasts half the time it did on telly, yet I can't think of anything that they missed out!"

Things move towards their conclusion, with the 'straight' Daleks, obviously jealous of the 'gay' Thals' pursuit of happiness through designer drugs, deciding to have a go themselves, but finding themselves on a bad trip, man. Freaking out, the naturally conservative Daleks console themselves by setting off a bomb – because if they can't be happy, then no-one will. (All very Ann Widdecombe, the team feels.) The clock is ticking ...

"It's the longest countdown of 100 seconds ever!" says Peter.

"Rels!" corrects Clay. "But it's allowed everyone to get there in time for the final battle! And it's all very exciting!"

"I love how Ian yells for the Daleks' attention and gets them to shoot the bomb controls – very fab and brave. It sort of redeems him at the end there," declares Jac.

All the Time Team seem very happy with this first celluloid adventure, with only Jac voicing any reservations. "It's nice to see the colour and a budget," she says, "but there's a real lack of atmosphere. It's just not nearly as scary as real *Doctor Who*."

But what's this? Clay gapes as Ian mugs against some out-of-scale stock footage for the final scene. "Is the next story a cross between *Planet of Giants* and *The Romans*, then? A six-inch high Roy Castle plays the lyre for Nero?"

And with that, he's sent to fetch more popcorn and fizzy drinks to see us through *Daleks: Invasion Earth 2150 AD* ...

A small explosion of Bach leads us into what Peter notes is *Doctor Who*'s first ever pre-credits teaser. As Bernard Cribbins' plucky copper – who we'll later know as Tom Campbell – fails to stop a daring band of barometer thieves, he runs to TARDIS for help, only to find himself catapulted into an exciting adventure in the year 2150 AD. Bach, to the future – if you will.

There's a new girl on the team as Dr Who and Susan are joined by the comely Louise. "I wonder what's happened to Barbara?" ponders Richard. "Never mind. Louise is much, much better. What a babe!"

The TARDIS has fetched up beside the Thames in the year 2150 AD (as they *keep* reminding us), finding London derelict.

"What a cracking set this is!" gushes Richard. "And the lighting is superb! It really looks like it's filmed outside."

Clayton's in agreement. "It sets the mood as far doomier and bleaker than the day-glo perspex of the first film."

A fall of debris soon obstructs TARDIS' doors. "See, Hartnell could've crawled into his ship if they'd cleared a space," sighs Clay. "We warned Cushing about those outward-opening doors."

"Oh my gosh!" says Jac. "Just look at the difference between this Dalek saucer and the TV one! It's beautiful!"

"Better than that cake-tin on a string, isn't it?" smiles Richard.

Spaceships aside, it's a strange future, this. Coca-Cola and Microsoft have been displaced as the world's biggest brands by Sugar Puffs and Del Monte Peaches, the Jubilee Line Extension has been dismantled and – oh yes, the Daleks are in charge.

"The Daleks have shed their gaudy paint, I see," approves Clay. "They look very metallic and scary – much better voices, too."

Dr Who and Tom are taken to the Dalek ship, while Louise and Susie meet the rebels – a drab bunch in demob suits seemingly just rescued from Dunkirk. It can't be much fun living under a tube station on a diet of honey-puffed wheat and tinned fruit.

A very dramatic attack on the saucer liberates traps Louise and Tom but liberates Dr Who, our hero having been dressed for his 'robotising' operation.

"Can you imagine Billy Hartnell in a black PVC all-in-one?" laughs Peter, spluttering popcorn. "I think not!" Jac shudders at the thought before pointing out that the Daleks only seem to have captured men on the ship. Perhaps it's more Thal-envy on the Daleks' part? It would explain the PVC.

Dr Who discovers that the Daleks are digging up Bedfordshire. This is not as altruistic as it may seem, as they're only doing it in order to mine the core of the Earth. They must be stopped ... But first, slapstick! "I can't get over how dumb this scene is!" wails Richard as Tom joins the Robomen for a dinner of M&Ms. "Cribbins has been very good up to this point and the Robomen have been menacing and all of a sudden we get several minutes of rubbish shoved into the middle of the film. Bad, bad mistake."

So, 'We heading for Watford,' as Susie's chalk-written message puts it ("She's only a *scientific* genius," notes Peter). There's no room to recount each team member's exploits, but there's special praise for one supporting character – the icy black marketeer, Brockley.

"Yay for Philip Madoc!" cheers Clay. "Brockley is a great villain – he even smokes! His demise is one of the film's most terrifying moments, too, as 500 or so Daleks blast his shed to smithereens."

At the mine, Dr Who stirs up a rebellion while Tom saves the world from the Dalek bomb. Hurrah. "It's been Cribbins' film, really," says Peter. "He's had all the best action and comedy moments. And the worst."

Saved by the crew of the good ship TARDIS, the human survivors can look forward to life in the year 2151 AD. For Dr Who, however, there is one last duty.

'The Daleks are superb, with their deep, echoey, menacing voices. They're very scary!' RICHARD

"This Doctor is perfectly happy to change history," laughs Jac. "Or at least he is when a comedy ending's at stake, anyway!"

Yes, Tom gets to foil the crafty barometer thieves through the benefits of time travel, and somehow avoids meeting himself. Everyone agrees it beats those 40ft, 16mm Romans as an ending.

"The films have been brilliant!" gushes Richard, as Clayton turns the lights on and switches off his widescreen TV.

"Excellent and under-rated," Peter agrees. "Very true to the spirit of the series."

Jac, too, seems fairly happy. "Certainly very true to where the tone of the series is going with Troughton's stuff."

Clay heads to the kitchen, nodding in agreement. "Oh, does anyone want anything else to eat?" he calls.

I don't suppose you've got any Sugar Puffs ... ? DWM

AND YOU SAID ...

DR. WHO AND THE DALEKS

"The film does demonstrate that the strength of the BBC broadcast was in the characterisations of the regulars ... The most intelligent of the TARDIS crew is young Susie, played by Roberta Tovey as smug and humourless and far too bloody clever for her own good. Not so much an unearthly child as an ungodly one"
ROB SHEARMAN, LONDON

"The Dalek city looks too much like the Gadget Shop – all lava lamps and groovy pens. I expect they've got an inflatable armchair and a selection of novelty radios stashed somewhere"
TOBY LINDSAY, STAFFS

"*The War Machines* isn't wrong! When WOTAN says "Doctor Who is required", the computer is actually instructing Dodo to collect another scientist with a time machine called TARDIS – the eccentric inventor Dr Who!"
JON PREDDLE, NEW ZEALAND

DALEKS: INVASION EARTH 2150 AD

"How come a worker has heard 'The Daleks say they'll pilot Earth to their own planet and occupy it.' Perhaps they gossip off-screen as badly as they did in the first movie!"
ALEX WILCOCK, LONDON

"It's got an interesting ending which shows that you *can* go back in time and try again if something doesn't work out first time. Has Dr Who never heard of Professor Blinovitch?"
PAUL TAPNER, DORSET

Pyramids of Mars

Mars, mummies, mansions and murder? It can only be Season 13's Egyptian extravaganza! **Andrew Pixley** brings Sutekh's gift of death to the DWM Archive ...

PART ONE

In Egypt, Edwardian archaeologist Professor Marcus Scarman enters a pyramid untouched since the First Dynasty of the Pharaohs; accessing a hidden chamber, a strange green light overcomes him and he falls, screaming, to the ground ...

The TARDIS, carrying the Doctor and Sarah, is buffeted by a strange force; a jackal-like head appears momentarily within the ship. The TARDIS materialises in a room full of Egyptian relics; the pair realise they have been drawn back through time to the Old Priory, which once stood on the site of UNIT HQ. In the nearby organ room, one Dr Warlock argues with an Egyptian, Ibrahim Namin, demanding to know the whereabouts of his friend, Scarman, the house's owner – who has gone missing in Cairo. Namin says he is acting under Scarman's instructions, even in barring Marcus' brother Laurence from the house.

Photographs: BBC Video [23]

Hide and seek: Warlock and the Doctor shelter from Sutekh's servitors

The Doctor and Sarah are found by the butler, Collins, who warns them away from the temperamental Namin. As the pair leave, a sarcophagus behind Collins creaks open ...

The argument between Warlock and Namin is interrupted by a strangled scream; racing to the relic room, they find Collins dead. Thinking this to be the Gods' work, Namin pulls a gun on Warlock, but Warlock is saved by the Doctor and Sarah's intervention. As the travellers help the wounded Warlock across the Priory grounds, Namin uses a glowing ring to bring a massive mummy to life ... The mummies go to hunt the intruders, only to be summoned back to the house by an unearthly organ chord. The Doctor's party meet up with Laurence Scarman, who lives at the estate's lodge. The Doctor learns that the year is 1911, and is impressed to see that Laurence has constructed a Marconiscope – a basic radio telescope. When activated, this picks up a message from Mars: "Beware Sutekh". The Doctor recalls that Sutekh was an ancient Egyptian god killed by Horus, the God of Light. The group sneak back to the Priory, where Namin stands before a sarcophagus in the organ room. The container becomes a time-space tunnel; a dark figure steps out – and places smoking hands on the Egyptian, killing him. "I bring Sutekh's gift of death to all humanity," says the figure ...

PART TWO

The figure takes on the form of Marcus Scarman, who directs three mummies to place generator loops in the grounds, establishing a deflection barrier to isolate the estate. The Doctor explains to Sarah and Laurence that Sutekh destroyed his home world, Phaester Osiris, and was cornered on Earth by Horus and the other Osirians. Examining the time-space tunnel, the Doctor is knocked out by a power surge; Laurence and Sarah hide him in a priest hole nearby.

A poacher, Clements, finds himself trapped within the invisible barrier around the estate; pursued by mummies, he hears Scarman killing Warlock. Clements shoots Scarman in the chest, but his shotgun blast is somehow reversed. The Doctor recovers, hatching a plan to block Sutekh's control signals. Observing the mummies – in fact, service robots – assembling the components of an anti-gravity rocket, the Doctor, Sarah and Laurence enter the TARDIS and journey, at Sarah's request, to her own time of 1980. They find the Earth a nightmarish desert, the result of Sutekh escaping his 7,000 years' imprisonment. Returning to 1911 and the lodge, the Doctor explains that Sutekh is held prisoner on Earth by a force field controlled from Mars – the rocket's target. Outside, Clements is crushed to death by two mummies, which then attack the lodge. The Doctor tries to use the modified Marconiscope to block Sutekh's signals, but Laurence – believing this will kill his brother – tries to stop him. In the chaos, a mummy looms over Sarah ...

PART THREE

The Doctor tells Sarah to use Namin's ring to order the mummy back to control, its colleague having been felled by a charge from the Marconiscope. The Doctor chastises Laurence for believing Marcus to still be alive. From his tomb in Egypt, Sutekh orders Scarman to give top priority to completing the missile. Deciding to destroy the rocket, the Doctor and Sarah set off for Clements' hut, to collect some gelignite. In the meantime, Laurence receives a visit from his 'brother' – and is brutally murdered.

Disguising himself as a mummy, the Doctor is able to plant the gelignite on the ramp of the pyramid rocket constructed in the grounds. However, when Sarah detonates the explosive with shotgun fire, Sutekh uses his mental powers to contain the blast. The Doctor determines that he will have to break Sutekh's concentration, travelling to the pyramid via the time-space tunnel. Sutekh is distracted by the Doctor's arrival – and the rocket explodes. Sutekh's eyes flare – and the Doctor, pinned to the wall by the Osirian's power, writhes in pain ...

PART FOUR

Realising that the Doctor, as a Time Lord, may be of use to him, Sutekh takes control of the Doctor's mind. Back at the Priory, Sarah has been captured; holding Sarah hostage, Sutekh decides that the Doctor will take Scarman and a mummy in the TARDIS to the Mars pyramid – where Scarman has the mummy strangle the Doctor before proceeding into the pyramid's inner chambers. However, the Doctor is saved by his respiratory bypass system; now free of Sutekh's influence, he and Sarah head off after Scarman and the mummy.

The Osirians have left a series of traps to protect the controlling Eye of Horus at the pyramid's heart, but Sutekh's power gives his servants access to the central chamber. The Eye is destroyed, Scarman collapses, lifeless – and Sutekh is released. Realising that the radio signal from Mars will hold Sutekh prisoner for another two minutes, the Doctor hurries Sarah back to the TARDIS; they return to the Priory, where the Doctor uses the time control from the TARDIS to shift the threshold of the time-space tunnel from which Sutekh is emerging into the far future. Unable to ever reach the end of the tunnel, Sutekh is destroyed. The sarcophagus bursts into flames, and the Doctor and Sarah escape in the TARDIS as the Priory burns.

'A man has just been murdered!'

Returning to the Lodge, Sarah is shocked when Laurence Scarman tumbles from his chair, dead. The Doctor examines the body ...

THE DOCTOR Strangled ...
SARAH The mummies?
THE DOCTOR Not this time. There are marks ... His late brother must have called.
SARAH That's horrible ... And he was so concerned about his brother.
THE DOCTOR [*absently*] Told him not to be. Told him it was too late.
SARAH [*upset*] Oh! Sometimes you don't seem ...
THE DOCTOR Human?
SARAH A man has just been murdered!
THE DOCTOR Three men, Sarah. Four, if you count Professor Scarman himself. And they're merely the first of millions unless Sutekh is stopped. 'Know thine enemy'... admirable advice.

From **Pyramids of Mars** Part Three, by 'Stephen Harris'

Mummy mia! The service robots on the march

In Production

Set piece? Sutekh's rocket is readied outside the Old Priory. Inset: the model warhead

Around May 1974, just prior to Philip Hinchcliffe's arrival to take over from Barry Letts as the producer of *Doctor Who*, script editor Robert Holmes began considering the serials which would make up the series' 1976 season. Holmes had worked on a number of ATV shows in the 1960s – and several of his colleagues of the time were duly nominated as prospective writers, including Robert Banks Stewart (who was commissioned to write *Loch Ness*, the six-part conclusion to the 1975 season), Louis Marks (who had since become a BBC script editor) and Lewis Greifer. Hinchcliffe was also familiar with Greifer from his own, more recent spell at ATV, and had discussed Greifer's work on shows including *The Prisoner*. Holmes and Letts approached Greifer, asking him to develop a storyline based on his interest in Egyptology – largely because Holmes wanted to pay homage to the cycles of 'living mummy' horror films produced by both Universal Studios in the 1930s and early 1940s and Hammer Film Productions from 1959's *The Mummy*.

Early in July 1974, Greifer submitted an untitled four-part storyline in which "Dr Who", his companion "Jane" and the Brigadier become involved in a battle to stop the Egyptian God Seth launching doctored grain intended to germinate on the Moon, as part of a plan to destroy

England, 1911: the Doctor and Sarah discover that a tomb raider has been busy ...

Earth [*see panel, page 33*]. It was clear that Greifer was barely familiar with *Doctor Who*'s format and characters, and the complex storyline was not what Holmes had wanted. Meeting with Greifer on Thursday 4 July to develop the story, Holmes outlined his suggestions. The serial, *Dr Who & The Pyramids Of Mars*, needed to be primarily science fiction, using Egyptological trappings for colour. Seth and Shebek would be Martians who came to Earth, entering into mythology; the Martians would arrive on Earth after life on their home planet has become insupportable, genetically ruinous galactic wars having almost wiped out their race. Reaching Earth, they discover *homo sapiens* – but their Martian creed forbids them from displacing other species, and they decide to return to Mars, entering suspended animation inside a pyramid until Mars is rebuilt. Osiris, a far-sighted politician, believes that mankind will develop and colonise other worlds, helping the Martians to re-establish themselves. Seth disagrees – and, alongside Shebek, suggests that Earth should be dominated. The Martians defeat Seth, but Osiris is killed; as the Martians enter hibernation, Seth is entombed in an Egyptian pyramid.

Holmes wrote to Greifer the following day, giving further guidelines. Seth's motivation needed clarification; seeking vengeance, as opposed to an elaborate suicide, he would launch a rocket at the Great Pyramid of Mars in a bid to kill his enemies (Holmes thought that the idea an entire planet could be destroyed with a single rocket was implausible). Holmes also disliked the notion of dumping seed grain on Mars, thinking it too difficult to explain scientifically, and noting that: "'Dr Who' adventures set on earth and involving UNIT are roughly contemporary. That is we allow ourselves the leeway of four or five years scientific 'discoveries' by suggesting they take place in the near future." Holmes instead suggested that the humans should be working on a 200-year project to revitalise Mars (as predicted by Osiris) – the first step being to re-establish vegetation using chunks of Earth's ice-caps to create an atmosphere. This was the sort of project which Holmes thought the Doctor would take an interest in, suggesting "Operation Piesky" or "Jam Tomorrow" as suitable codenames.

Holmes also pointed out that since Egypt no longer allowed ancient artefacts to leave the country, Shebek's sarcophagus must have been in Britain, unopened, for a long time; alternatively, it might have been lost in a shipwreck in 1882, only recently being rediscovered by an underwater team. The opening would not take place in public, as suggested by Greifer, but in a 'back room' of the British Museum (Holmes thought it unlikely that they would obtain permission to film inside the real Museum). Eerie elements in the outline – such as Shebek's scorpion form, the 'throttling bandages' and the Eye of Horus – lacked scientific explanation; Holmes suggested that the scorpion could be a robotic device, and that other phenomena could be accounted for by the Martians' development of "psy-powers". The team had wondered why the artists of ancient Egypt had depicted the Gods with such diverse physiognomies; Barry Letts suggested that the aliens need not belong to the same species, or even be indigenous Martians, but remnants of an ancient Galactic Federation from a distant star system whose first stop had been Earth (where Seth had to be imprisoned), after which they set up the life-supporting pyramid on Mars. Holmes favoured this over some of his own thoughts.

Holmes also wanted Seth to appear earlier in the serial, perhaps as a projection prior to the Cheops sequence. He wanted Greifer to put both the Doctor and his current companion, Sarah Jane Smith, in more perilous situations – and, referring to the fact that the Brigadier became mummified during the course of Greifer's story, added: "please don't leave our poor old Brigadier in suspended animation. We need him for subsequent stories!" The possibility of the Brigadier being 'taken over' by the scorpion was suggested by Holmes, allowing Seth/Shebek access to a store of hydrogen bombs; the Mars rocket would therefore being loaded with warheads, not grasses. To help 'up the tension', a likeable character – perhaps the Brigadier – could be trapped in the Mars rocket for the Doctor to rescue in the final episode.

Future tense: Sarah and Laurence glimpse their world's fate

On Monday 8 July, Holmes formally commissioned Greifer to deliver a storyline, *Pyramids of Mars*, by Saturday 20 July. The following day, Holmes wrote an addendum to his earlier feedback, indicating that it should be Sarah who is placed aboard the rocket; once Seth is defeated, the Doctor would use the Eye of Horus to beam the TARDIS to the rocket to save Sarah. The rocket was to explode in deep space, and the Eye – a powerful technological device – would vanish, becoming "the Holy Grail of the Dr's quest through subsequent adventures".

Greifer delivered his revised storyline on Tuesday 23 July; this was very densely plotted which, Hinchcliffe noted, although suitable for crime shows, was not necessarily ideal for *Doctor Who*. Nevertheless, that same day Holmes commissioned Greifer to pen four scripts, to be delivered by Monday 9 September.

Holmes was busy rewriting John Lucarotti's *The Ark in Space* during September; in the meantime, Greifer lost himself in the complexities of *Pyramids of Mars*, finally delivering his Part One script on Monday 23. The content had changed again; the narrative was now firmly set at the British Museum, with mummies chasing two attendants away in order to extract 10,000 year-old wild rice from a sarcophagus and use it to refoliate Mars. This rice is also being sought by a new character, the fortune-seeker Hennessey, who has been tipped off about the seeds by Professor Fawzi. The sarcophagi would have been brought to England 80 years previously, but have only just been loaned, unopened, to the British Museum. The Doctor, Sarah and the Brigadier are called in after a guard at the museum is killed by a mummy.

With some misgivings, Holmes formally accepted the script on Monday 7 October, as he launched into another rewrite, this time Gerry Davis' *Revenge of the Cybermen*. On Tuesday 15, Holmes outlined the problems to Greifer; his main

WRITER Lewis Greifer

Lewis Greifer had been a scripter and story editor at ATV; he had created the anthology *Who-Dun-It*, edited *Love Story* and written *The Voodoo Factor* plus episodes of *Market in Honey Lane* and *Fraud Squad* (he also wrote for both *The Prisoner* and *Ghost Squad* as 'Joshua Adam'). Other TV work included contributions to both *New Scotland Yard* and *Special Branch*; for Hammer Films, he had authored *Cash on Demand*. To 1974, his BBC work had been minimal; Louis Marks, another former ATV editor, had commissioned him for *Trial* in 1971, as well as asking him to contribute the pilot for an ultimately unmade mystery series, *Devil's Masque*.

concern was the lack of the mummy movie trappings ("giant mummies wrapped in decaying bandages stalking their victims through studio fog," as he put it) which both he, and the audience, expected. Holmes suggested the story began by focusing on the Mars rocket/'Beta Project' narrative, with the mummies killing in order to obtain an electrical charge. Sebek was now a wicked coloniser, imprisoned for millennia by Horus – who, having left Earth, was forced to place himself in suspended animation in a Martian pyramid when his spaceship ran out of fuel. The Beta Project was to fall under Sebek's control, allowing him to destroy Horus.

The remaining scripts were now due later in October. Unfortunately, Greifer was taken seriously ill and underwent an emergency operation, leaving him tired and weak. Parts Two to Four were not delivered until Friday 15 November, but proved to be even more adrift from what Holmes and Hinchcliffe wanted: the final episode did not resolve the previous three; the mummies and their pyramid power now featured more prominently than the Doctor; and the narrative veered about haphazardly, avoiding the mummy mythos. Once recovered, Greifer had to fulfil a teaching assignment, as the chairman of Television Studies at Isreal's Tel Aviv University. On Wednesday 27 November, Holmes wrote to Greifer's wife, Nan, explaining that Lewis would need to perform substantial rewrites – but, around this time, Greifer's term in Tel Aviv was extended.

P*yramids of Mars*, coded Serial 4G, was due to be filmed late in April and recorded in May/June; it seems to have been planned to go out second in Tom Baker's second season as the Doctor, followed by *Planet of Evil*. During February, terms for rewrites were discussed on behalf of Lewis by his wife and his agents, Harvey Unna, and Hinchcliffe began to book the production team. However, with Greifer in Israel and the director joining date looming, it became clear that a complete rewrite was needed. On Friday 7 March, Hinchcliffe informed Unna that Lewis' scripts were unusable, and that the BBC would undertake rewrites; Greifer would be paid, retaining the option to remove his name from the finished product.

> **'I got the impression that poor old Lewis Greifer had never actually seen Doctor Who!'**
>
> **Robert Holmes** • *DWM 100*

Again, it was up to Holmes to develop a new script – and so, early in March, the contemporaneous UNIT setting was abandoned, Holmes shifting the plot back to 1911, an atmospheric backdrop which tied in both with the excavations of several real Egyptian pyramids and the classic horror film settings of which he was so fond. Returning to the notes he had sent Greifer, Holmes drafted backgrounds for the two main alien protagonists, Set (or Seth, or Sutekh) and Horus. Having referred to Egyptian mythology, Holmes made Set and Horus members of the Osirian race, which has entered into ancient legend (the name 'Phaester Osiris' for the Osirian homeworld seems to be a combination of 'Osiris', the fertility-god slain by Set, and 'Phaestus', a Greek city of the fourth millennium BC). Holmes' major influence was Hammer's *The Mummy*; set in 1895 and 1898, this concerns the opening of a tomb in the Valley of Kings – with an Arab, Mehemet Bey, taking relics back to England and reviving an evil power, the mummy of the bured-alive High Priest Kharis.

The script was still in development when BBC staff director Patricia 'Paddy' Russell joined the team in early March; she was disappointed to find only a first draft, with numerous plot holes and poorly-defined characters. Since she herself had an interest in Egyptian culture, Russell collaborated with Holmes in crafting the final production script. Set design and make-up went to *Doctor Who* newcomers Christine Ruscoe and Jean Steward respectively; they were joined by costume designer Barbara Kidd, who had worked on seven serials since 1972's *Frontier in Space*. For visual effects, Hinchcliffe had originally requested the services of John Friedlander, whose work on *The Ark in Space* had impressed him – but he was soon informed that Friedlander was mainly a sculptor. Instead, he was offered Ian Scoones as visual effects designer, with Friedlander acting as his assistant (it was originally agreed that Friedlander would receive a co-credit). Scoones, who had worked on several *Doctor Whos* since 1970's *The Ambassadors of Death*, had asked to be assigned to *Pyramids of Mars*, the idea of working on an *ersatz* Hammer horror appealing to him.

In Part One of Holmes' revised scripts, which did not carry a writer credit, Marcus Scarman dates the pyramid in which Sutekh is imprisoned as being from the First Dynasty of the Pharaohs (in reality circa 3,100 BC – a date at odds with the Doctor's later comment that Sutekh has been imprisoned for 7,000 years). In Part Three, Sarah refers to the 740 Osirians as being those named in the tomb of Thutmose III, an 18th Dynasty ruler laid to rest in the Valley of the Kings in West Thebes, having ruled until 1,426 BC. The other names which the Doctor gives for Sutekh in Part Four are 'Sadok' and 'Satan' (the English translation of the Hebrew for 'adversary'); 'Set' is the name usually ascribed to the character in mythology. Other historical references included Laurence Scarman's 'Marconiscope', after the Italian physicist Guglielmo Marconi, who had developed wireless telegraphy at the start of the century; the Doctor's assertion that Laurence has invented the radio telescope 40 years early was not correct, the first such instrument being built by Grote Reber in Illinois in 1937. In Part Two, Laurence compares the TARDIS to the work of the novelist "Mr Wells" – a reference to HG Wells, author of the 1895 novel *The Time Machine*.

SCRIPTING Alternative Time

P*yramids of Mars* was the first 'historical' commissioned by Robert Holmes, and he deliberately added a sequence to Part Two to resolve what he considered a problem with all adventures set in Earth's 'past' – that both the viewers and heroes would know that the world was not actually destroyed at an earlier date. The concept of 'Alternative Time' allowed the Doctor to show Sarah Jane Smith the ravaged and desolate Earth of 1980, a possible future if Sutekh is not defeated in 1911. The date of 1980 for Sarah's origin was derived from a premise set out in the early Jon Pertwee serials – that the UNIT stories occurred in the "near future" (for example, 1975 for *The Ambassadors of Death*, according to contemporaneous press material).

In the script for Part One, several lines written in English were specified for delivery in Egyptian (for example, "No, no Professor Scarman – if you cross the threshold of the gods, you will die") – although later, Namin "mutters a gibberish prayer in an unknown language". The "booming chords" of Namin's organ playing would make no "music sense" – "They are an attempt to create an atmosphere, a pitch of anarchy in which the normal laws of physics are suspended" – and, by the final scenes, would have become "purely radiophonic.

An unwanted gift: Namin pleads with Sutekh's ghastly servant for his life

SCRIPTING The mummies

The Osirian mummies– referred to as service robots, servicers or servitors in the script – were not originally mute. In Part Two, Clements hears the trapped mummy emit "an inhuman snarl. Rage and surprise." When Laurence fires at the mummies, one "reacts with a roar of rage ... The snarling mummies are only yards away" (in the script, Clements is not killed, Laurence's gunshot having distracted the creatures). Inside Part Three's stripped mummy was "an armourflex skeleton, roughly of human shape but with cross braces in place of pelvis and rib structure. The head circle is empty apart from a vision bar connected by a copper circuit to the central mechanism – a pyramid of red vitreous material. This, in turn, is linked to the cytronic induction point at the back of the frame – the only part of the mechanism not enclosed under the wrappings." In Part Four's Mars sequences, there were to be two "gilded mummies" ("the gold head and chest bands ... set apart the servitors of Fleet Commander Horus").

Vibrating. Intense." The being which kills Namin was a silver figure: "[it] wears black space robes and its head is concealed under a burnished globe ... The bare feet of the figure leave charred and smoking prints upon the carpet."

Part Four's script did not dwell on Sutekh's possession of the Doctor as much as the final version; the Doctor was to be returned to the Old Priory via the space-time tunnel "sitting in a buddha posture, whirling through space". The measurement/comparison puzzle consisted of "an embossing of radiating lines to one side and a pattern of binary numbers". The long-dead Horus was to speak with a "mechanical but silvery voice" and the Eye of Horus itself envisaged as a "red crystal rugby football ... supported by a silver tulip-shaped cup and pedestal. Four silver rods project from it like rays of a stylised sun."

Continuity references to earlier serials included the Doctor greeting Sarah as "Vicky" upon seeing her wearing "a dress of faintly Edwardian style", explaining that the dress was worn by a previous companion, Victoria. The Doctor states his age as being 750 years, despite having been 450 years in *The Tomb of the Cybermen* and having a lifespan in thousands of years according to both *Doctor Who and the Silurians* and *The Mind of Evil* (the value of 750 appears to have been drawn from the age of "at least 745" suggested in the 1972 Piccolo book *The Making of Doctor Who*). Regarding the scene where the Doctor claims that the TARDIS' isomorphic controls mean that he alone can pilot the vessel, Holmes later commented that this was a lie told to Sutekh to achieve a specific aim. For the first time, the Doctor's home planet of Gallifrey was specified as being in the constellation of Kasterborus, with "galactic binary co-ordinates" of "ten zero eleven ... zero zero by zero two". Sarah notes that the puzzles in the pyramid resemble those in the "City of the Exxillons" [sic] – a reference to the 1974 adventure *Death to the Daleks* (although Sarah had not actually entered the city in that story).

The revenant Marcus Scarman discovers the deflection barrier vandalised

Late in March, it was decided that *Secret of Loch Ness* – a truncated, four-part version of *Loch Ness*, soon to become known as *Terror of the Zygons* – would conclude Season 12. Both Tom Baker and Elisabeth Sladen, who played Sarah Jane Smith, were contracted to appear in the new season, which would begin production in April. However, due to the perceived threat to *Doctor Who*'s ratings from *Space: 1999*, a new big-budget science fiction series being produced by Gerry and Sylvia Anderson for ITV, the start of the new season was brought forward, from January 1976 to September 1975. *Terror of the Zygons* was dropped back from Season 12, and would now begin Season 13; Hinchcliffe decided that the season would be better-balanced if *Planet of Evil* was moved up to second place and *Pyramids of Mars* went out third, splitting the two Earth-set stories.

On Monday 7 April, Hinchcliffe despatched the totally rewritten scripts to Unna, explaining that although Greifer's basic premise was retained, he understood why Greifer might not want to be credited. Subsequently, Hinchcliffe asked his superior – the incoming Head of Serials, Graeme MacDonald – to sanction Holmes writing up to two stories per season in his capacity as script editor, due to the specific skills needed in generating suitable scripts for *Doctor Who*. Rewrites continued; mention of the Doctor's respiratory bypass system in Part Four was a late addition, and the Part Two dialogue in which the Doctor and Sarah discuss why Horus could not have simply killed Sutekh was reworked.

Meanwhile, casting got underway. The role of Professor Marcus Scarman went to Bernard Archard, who had previously appeared in 1966's *The Power of the Daleks*, but whom Holmes recalled from Hammer's 1970 film *The Horror of Frankenstein* (also shortlisted were Christopher Benjamin, Maurice Kaufman, Leonard Sachs and Peter Welch). Michael Sheard, who had been in both *The Ark* and *The Mind of Evil*, was cast as Laurence Scarman (Maurice Kaufman and Reg Pritchard were also considered). Peter Copley was cast as Warlock (over John Wentworth and Martin Dempsey) while Michael Bilton, later well-known for *To The Manor Born*, won the role of Collins (over Arthur Hewlett and Jeffrey Segal). Clements went to George Tovey, father of Roberta Tovey, who had appeared as companion Susan in both of Aaru's mid-1960s Dalek movies (Chubby Oates, Mostyn Evans and Freddie Earlle were also listed). Gabor Vernon and Malcolm Rennie were both potential Sutekhs, but this key vocal role eventually went to Gabriel Woolf, a prominent BBC radio actor. Very late in the day, Peter Mayock was cast as Namin (Renu Setna and Mike Lewin had also been considered).

> **'Bob Holmes would rewrite from scratch – and turned mediocre screenplays into extremely good ones'**
>
> **Philip Hinchcliffe** • DWM 210

The serial's main location requirement was the exterior of the Priory. Production assistant Peter Grimwade scouted the Newbury area for suitable buildings; a chat with a local pub landlord led him to Stargroves, a large manor house at East End, which was then owned by rock star Mick Jagger and lived in by Jagger's parents. Grimwade offered Russell three other possible venues, one of which appears to have been Highclere Castle, a Gothic building designed by Sir Charles Barry which was home to Lord Caernarvon, the archaeologist who excavated Tutankhamun's tomb in the Valley of the Kings – but only Stargroves offered surrounding woodlands and stable buildings. However, Jagger proved difficult to contact – the deal eventually being struck on Wednesday 23 April.

On the sunny morning of Tuesday 29, Baker and Sladen travelled from London to Stargroves for the first day's 16mm filming; at this point, Baker had no fixed address, but a message sent to Waterloo Station could be relied upon to reach him. The first day's work comprised the Part One scenes in which the Doctor and Sarah creep around the Priory, plus all the Part Three scenes in which they breach the deflection barrier (the innards of the canopic jar being a Thermos flask) and visit Clements' hut.

After a night at a Newbury hotel, shooting on the overcast Wednesday 30 started in the wooded area, with the Part Three scene in which the 'undead' Marcus Scarman finds the dismantled barrier (as the cadaverous archaeologist, Archard wore pallid white make-up with dark, sunken eyes). The scene in which Namin and one of the mummies (Nick Burnell) hunt the Doctor's party followed, with several sequences being shot in Stargrove's ornamental gardens. The last scenes of the day were those set on the drive outside the lodge, including the death of Clements and the poacher listening in on Warlock's demise.

Filming on the sunnier Thursday 1 May was planned to centre around the Part Three scenes at the pyramid rocket, beside the Priory; the rocket, a lightweight fibreglass construction on an aluminium frame, tended to fall over in the wind. Russell asked Baker to don a mummy costume for the scenes in which the Doctor disguises himself as one of the service robots; Baker refused, not wanting to wear a confined outfit in which he would not be recognisable, but Russell insisted, claiming that Baker's body language would be distinctive. Reluctantly, Baker complied, but the hot outfit's frame scratched his arms badly.

Whatever possessed you? The Doctor becomes Sutekh's puppet

Radio one: Laurence unveils his Marconiscope

Friday 2 was the final, rather cold, location day, concentrating on the Part Two woodland scenes featuring Clements and the two mummies (Burnell and Melvyn Bedford), plus a shot of Clements running from the Priory. To save time, the 'deflection barrier' effects were minimal, relying on Tovey's reactions, clever cuts and a stick thrown on a wire. Baker and Sladen were still present, performing pick-up shots from previous days.

Rehearsals for the first studio session – largely covering Parts One and Two – began at the BBC's Acton Rehearsal Rooms on Wednesday 7 May. By the following day, it was confirmed that Lewis Greifer had removed his name from the serial – and, after a check with the Writers' Guild, the pseudonym 'Stephen Harris' was appended to the scripts by hand. Although the name for the aliens was generally spelled "Osirian" in the scripts, on occasion it was mis-typed as "Osiran"; it was this pronunciation which the cast used. The Part Four scene in which the Doctor rescues Sarah from the Decatron Crucible was rewritten on Monday 19; inspiration for the logic question asked of the contra-programmed servitors came from Hinchcliffe, who recalled it from a Franz Kafka novel. Unusually, Dudley Simpson was required to compose the organ music played by Namin in Part One in advance of recording; the organ of St Augustine's Church, Kilburn Park Road was selected for Leslie Pearson to play on Wednesday 14 May, but the session was delayed until Friday 16.

Pyramids of Mars entered Television Centre Studio 3 on Monday 19 May, where taping each day took place between 7.30 and 10.00pm. To aid the cast, Russell opted to keep production in narrative order as far as possible, with very few breaks. To avoid constructing the Egyptian Tomb set for one single scene, the first sequence was scheduled for the second block – and taping began with the TARDIS scene, during which film of the fibreglass Sutekh head sculpted by Friedlander was superimposed while the camera was rocked and flash charges detonated to imply turbulence. This recording saw the introduction of an impressive new TARDIS set, replacing the one last seen in *Death to the Daleks*. A revised version of the control console's panels, vaguely based on those seen since 1963, was introduced around a renovated version of the central rotor section – but, unlike earlier models, the panels were not numbered and their configuration would vary from serial to serial. The bright white walls retained the indented 'roundel' design, and the internal TARDIS doors now echoed the hexagonal outline of the 'exterior' ones. No scanner screen was in evidence on the new set.

A recording break allowed Baker and Sladen to move to the Egyptian Room set, which housed a lightweight polystyrene sarcophagus containing a mummy. Simpson's pre-recorded organ music was played back into the Organ Room set for Mayock to mime to; during camera rehearsals, grams operator Gordon Phillipson humorously substituted a recording of organist Reginald Dixon performing *Oh I Do Like To Be Beside The Seaside*. Mayock wore a prop ring which could be made to glow green on cue, where Namin directs the mummies. The next break came to swap a standard Egyptian chest for Scoones' breakable balsa-wood duplicate in a scene where the mummy smashes through the Egyptian Room door, which has been barricaded by the Doctor (Russell was so impressed with the quality of the duplicate that she thought it was a pity to smash it up – until Scoones pointed out that he had three more in reserve). The Marconiscope seen in the Lodge scenes was designed by Scoones' assistants Mat Irvine and Peter Logan, and contained elements which sparked or exploded on cue.

Throughout the serial, there were tape stops to line up the time tunnel effect in the sarcophagus (a prop made by an outside contractor), and a roll-back-and-mix effect was used to make the prop's front vanish. Since the organ music in the final scenes was to be radiphonically enhanced, it was not played into studio. The end of the evening saw Archard's first studio scene as the black-clad 'servant of Sutekh', zooming into shot in the 'time-space tunnel', via the Colour Seperation Overlay technique. Another break allowed Mayock to be wired up for Namin's demise at the smoking hands of Sutekh's servant; Archard wore special built-up shoes which fitted into holes under the carpet, releasing smoke from underneath. Scheduled next, to avoid use of the set in the second session, was the single Part Four TARDIS scene – but this was held over to the following night.

The next evening's recording again took place largely in sequence, beginning with the first Organ Room scene, which included a costume change for Archard where the 'servant' transformed into Scarman, aided by a roll-back-and-mix effect. It was discovered that the blue inlay on the prop sarcophagus of the time

SCRIPTING *Egyptian mythology*

Robert Holmes' notes indicated that the main villain of the piece, Set, was also known as Seth, Setesh, Setekh, Suty or Sutekh, and also by the first century AD Greek writer Plutarch as Typhon (hence the Doctor's comment about the "Typhonian Beast" in Part Four); he represented violence and disorder. Although he would become known as the evil brother of Osiris, the ruler of the Egyptian Gods, in early legends he was the brother of Horus the Elder; after terrible struggles for power, the Gods judged in favour of Horus and banished Set to the desert. As the Osirian myths grew, Set became the uncle of Horus – being the brother of Isis, Osiris' wife and Horus' mother. Set was originally the Lord of Upper Egypt, the patron of the 11th nome (province) and venerated by tribes on the Nile's west bank at Nubt, but this area was overthrown by worshippers of Horus, the Falcon God; the struggles between followers of Set and Horus formed the basis for their mythical battles. Under the domination of the Hyksos, Egyptian rulers linked Set with their own warrior god Sutekh, and built a temple to him at their capital Avaris. Set traditionally had a canine body with slanting eyes and a long snout, and was known as a trickster; he killed Osiris by drowning and then struggled to depose his successor, Horus, from his throne. Horus (also known as Hor and Har) was the solar god of the sun ("the god of light" as Sarah says in Part One); there were actually many different Horuses in the Egyptian pantheon, with Greek forms of the sky god such as Haroeris and Harsiesis. Horus fought Set to avenge his father, and his left eye was damaged by his opponent; healed by the god Thoth, the restored eye became a powerful amulet. By the time of New Kingdoms in Egypt, the Osirian culture was dominant, and the name of Set was generally removed. Lewis Greifer's storyline featured Sebek (also known as Sobek), an early fertility god who took the form of a crocodile and was a major deity in the Middle Kingdom; his worship continued into Roman times.

Beware the beat of the cloth-wrapped feet! An undead Marcus – and a very dead Namin

tunnel matched with the CSO keying colour, allowing Russell shots of the prop apparently 'pulsing with energy'. The first recording break was to wire a concerned Archard up for the scene where Scarman is shot in the back by Clements – but the shot showing the impact in Scarman's chest being reversed was skipped over, and taping continued. A plan to use an image from a spark generator superimposed over the film of Clements hitting the barrier was abandoned. Since Woolf was not present, the first scene between Scarman and Sutekh was played minus the Osirian's dialogue, which would be dubbed in later. Blue CSO was used in the TARDIS scenes, to allow the film of the ravaged alternative Earth beyond the doors to be keyed in. The last couple of scenes at the Lodge were recorded continuously, following which the closing titles were committed to tape. The Organ Room scene showing Scarman staggering and crying out was taped next, followed by the TARDIS scene abandoned from the previous day – again using CSO to place the Egyptian Room beyond the doors. With the 10.00pm deadline looming, the planned videodisc reverse shot of Scarman's chest exploding was abandoned, and the opening titles recorded instead.

Action rehearsals restarted on Wednesday 21. Because Sutekh's 'jackal head' mask was too small to fit Woolf, it was decided to mount it on a dressed dummy – and it became apparent that Woolf would perform almost his entire part motionless. Various comic elements were inserted during rehearsals; in one scene where the Doctor and Sarah enter a passage on Mars and see a mummy, Baker and Sladen played a visual gag from a Marx Brothers film – walking in, seeing the threat simultaneously, and walking silently out.

Model filming took place at the Television Centre Puppet Theatre on Thursday 22 and Friday 23 May. Several sequences were shot by Scoones on silent 35mm film: the TARDIS spinning in space in Part One; the TARDIS landing in the 'nightmare landscape' of 1980 in Part Two; the explosion of the pyramid rocket in Part Three (which called for a six-foot photographic blow-up of Stargroves, a model pyramid and model mummies in the foreground – the latter held together by rubber bands and nylon strings, to ensure they would fly apart in the explosion); and six doors of the Martian corridor opening to reveal the TARDIS, plus the final shots of the Priory burning, both in Part Four.

COSTUME The mummies

Costume designer Barbara Kidd researched mummies in the British Museum, agreeing with director Paddy Russell that they would have to 'cheat' on the legs (real mummies' limbs were bound together with bandages, meaning they could not walk). Breaking away from the conventional horror film image, Kidd came up with something which could be constructed as a rigid costume. John Friedlander sculpted a fibreglass head and chest shell over which elasticised fabric bandages were woven. The trousers and arms were thick cotton, also covered in bandages. Russell, a former actress, tested the costume; the head had a tiny slit to see out of, over which one very thin later of bandage was stretched. During production, the fibreglass sections became damaged, the actors finding that their restricted vision and the uneven location terrain caused them to fall over.

The final two studio days, both in TC6, began on Monday 2 June, starting with Part Three (some ten minutes of which had already been recorded). A continuity error occurred when Baker left the Doctor's hat on the Lodge set, rather than taking it with him (the Doctor is wearing his hat in the film sequences). A graphic display was seen on the CSO monitors in the Sutekh's Den set for the scene in which Sutekh observes the barrier being tampered with; various visual elements, including scenes from other sets, model film and his 'data retrieval system', were laid into this screen. For the Lodge scene where the Doctor dresses as a mummy, Russell now had one of the other mummy actors stand in for the Doctor, with Baker delivering the Doctor's muffled dialogue off-camera – saving both the lead actor's temper and time-consuming costume changes. With Part Three finished, Russell continued into the first six scenes of Part Four, clearing the scenes showing the Doctor in Sutekh's Den and returning to the Organ Room. For the shots where Sutekh sends the TARDIS key to Scarman, the ankh-like key prop was floated on a fine wire. Russell found herself in conflict with studio lighting engineer Ron Koplick concerning the pyramid sets; the director requested very subdued lighting, which Koplick insisted would render the picture too dark for transmission.

During the evening, a special effects lighting projector had failed for 14 minutes, and another ten minutes had been lost lining up a CSO shot. As a result of the delay, Russell abandoned the rest of her live-action recording; the plan had been to proceed with the delayed insert of Scarman being shot, cut-ins of Scoones' Sutekh mask and its glowing green eyes, the opening of Part One, transfer of the model film, Sutekh's dialogue for Part Two and pre-recording of Horus' voice (also Woolf) for Part Four, plus the opening titles for Part Three and all four sets of closing titles. In the event, the videodisc shot and the Part One scenes were held over, along with the Sutekh close-ups.

Tuesday 3 was largely devoted to Part Four, plus the scenes held over from the previous day. An establishing shot of the Nile plus an archaeological excavation at the start of Part One was 11' of stock 16mm material from the BBC's own film archive; Archard performed this opening scene without Scarman's 'undead' pallor. Because of its complexity, Scoones directed the videodisc shot on the Organ Room set for Part Two; Archard acted this out in reverse, walking backwards from the window to where the explosive harness he was wearing was detonated.

> **'I have a very logical mind, and I could see lots of holes in the plot ...'**
>
> **Paddy Russell** • DWM 266

Hands of fear: Set's 'servant'

The main taping for Part Four began with the TARDIS dematerialising from the Egyptian Room and its arrival in the Mars Outer Chamber. Many of the Martian sets used CSO panels to add bizarre, swirling, patterned backgrounds. A spark generator was superimposed where the Doctor uses an extending probe to determine the 'safe' switch. Baker fluffed his lines in the scene where the Doctor solves the pattern puzzle (by saying, "One hundred and twenty," rather than "Twenty," the Doctor comes out with an incorrect result to his binary calculation). Both the Decatron Crucible which traps Sarah and the two servitors appeared via roll-back-and-mix; Baker and Sladen ad-libbed the Doctor writing "RELAX" on the dusty surface of the Crucible prop. Burnell and Selway appeared as Horus' servitors, distinguished by gold bands on their costumes. Roll-back-and-mix was also used for Scarman's demise, first seen briefly with the jackal head of Sutekh (on a dummy body) and then collapsing, turning into a charred corpse and vanishing. There was another tape stop before

ORIGINAL STORYLINE

WRITER LEWIS GREIFER'S OUTLINE WAS AN UNTITLED FOUR-PAGE SUBMISSION WHICH BORE LITTLE RESEMBLANCE TO THE BROADCAST *PYRAMIDS OF MARS.*

PART ONE

Dr Who [*sic*] attends the International Emergency Conference on Food Reserves with his friend Professor Fawzi who, along with the Scots agronomist Dr Robertson, has developed a grain which will be launched and grown on the surface of the Moon to solve Earth's food problems for the next millennium. Mrs Smythe, the wife of the British Museum's Director of Antiquities, calls Dr Who away to examine her husband; Smythe was bitten by a scorpion which emerged from a sarcophagus newly arrived from Egypt, and is half mad with fear, gibbering about Sebek, a rocket and the Book of the Dead. The sarcophagus is opened, but instead of containing a mummified prince dead some 4,000 years, inside is a mummy with the head of a crocodile, the form taken by the Egyptian God Sebek, the first lieutenant of the evil Seth and enemy of Osiris, Isis, Horus and Annubis. Another form of Sebek is the scorpion. As Dr Who leaves to consult the Book of the Dead, the crocodile-headed form's eyes illuminate. Reading that "The eye of Horus gives me eternal life", Dr Who takes a trip in the TARDIS to visit a High Priest of the Egyptian First Dynasty, and learns that Seth, Sebek and some 74 followers killed Osiris, only to be dispersed by Osiris' son Horus, and Isis. Meanwhile, at the British Museum, six mummies appear to be wearing eye amulets; these vanish before the Head of Department can arrive, but a seventh mummy is now present. When the Director examines it, a bandage unwraps from the mummy and strangles him. Who explains his theory to his companion Jane [*sic: an arbitrary name given by Greifer*] and the Brigadier. Egyptian mythology is based on extraterrestrial visits to ancient Egypt; there was a war between a civilising mission led by Horus/Osiris and a destructive mission led by Seth/Sebek. Possession of the eye gave enormous power, and using "pyramid power", the aliens could lie in suspended animation for millennia. The Director's body is discovered, and the question why Seth is now returning is posed. Meanwhile, Fawzi is working late in his office when he is bitten by a scorpion ...

PART TWO

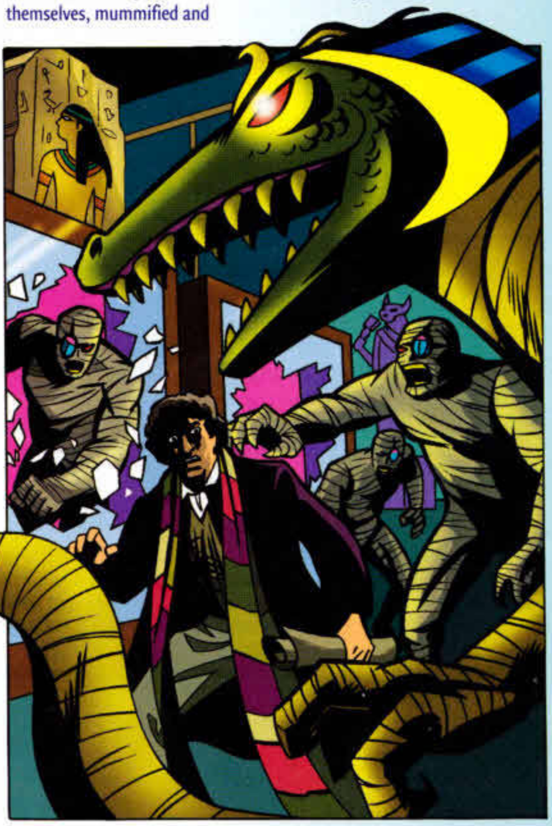
Fawzi is found half-mad, tracing out a shape which Robertson says is the basis of their food formula. Robertson insists that the work must be completed for the processing plant; the Moon rocket will launch in days. Fearing that Sebek aims to stop the mission, Who urges Robertson to complete Fawzi's work in isolation. Heading for the mummy room at the Museum, Who's party find their way blocked by an invisible force of telepathic power. The Brigadier advocates blowing up the room – although Jane finds another way in and prevents the detonation, showing that Sebek and the mummies have gone. Robertson completes the formula and sends it to the Director of the processing plant; Who's party arrive to find him triumphant, but after they have departed, Robertson returns to his study to find Sebek there ...

PART THREE

The Brigadier does not understand what has happened, and when the mummy room is found to be back to normal, it seems as if everything was a dream. Who decides to check with Robertson, who, after celebrating with his wife, finds himself beset by terrifying visions of half-man/half-animal creatures from Egyptian mythology. Robertson is driven mad. Who insists on getting to the processing plant where the Director says everything is proceeding to schedule, but denies them entrance – ordering security guards to kill Who and his party on sight if necessary. Struggling with the Director, Who reveals a scorpion bite on his sleeve, but he and his companion are arrested. However, the Director allows Who to summon the Brigadier before arranging for transportation of the food seedlings to the Moon shot launch pad. The technicians in the workshop seem to be working normally, but then an Ibis Goddess appears alongside Who, freeing him and Jane so they can investigate; the technicians are actually working under the control of silent mummies, and they also find the green-faced, mummified body of the Brigadier. Who and Jane are too late to prevent the grain being taken to the launch pad, but Who has a handful analysed by a soil biologist who reveals that it is a nutrient/organism which will erode the Moon and so destroy the life cycle of the Earth. They hear on TV the news that the Moon Probe has just been launched ...

PART FOUR

Rocket Control has no influence over the Moon Probe. Who and Jane return to the mummy room at the Museum where Sebek and the mummies are encased in plastic pyramids lying North to South; they control the rocket and the pyramids are impervious. Rather than blow up the entire Museum, Dr Who consults the Book of the Dead again, which reveals that the central control must be Seth himself. The TARDIS returns to ancient Egypt where the High Priest's riddle takes them to the labyrinth of the pyramid at Cheops. On arriving there, Who and Jane are guided by a blind man with a dog who warns them about the lance of Seth, which will paralyse them into immobility. Lost in the maze, the dog's barking leads them to a welcoming Seth, who is armed with his lance and the Eye of Horus. Who and Jane are frozen by the lance, and they see themselves, mummified and green-faced. Seth is then attacked by the dog, dropping the Eye which Who, released from immobility, grabs. The Eye makes Seth disappear; Isis and Horus appear and Who hands over the Eye to Horus, who looks up and appeals to Osiris. The Moon Probe explodes. Who and Jane visit the Museum mummy room which is back to normal; Who explains that he resisted the lance by thinking of rice pudding ("I didn't know you liked rice pudding, Dr" – "I don't. I hate it"). Jane is sorry about the dog which died, but Who shows her a picture of the god Anubis – its dog's head is the same. As Jane remarks that the dog must be immortal, the Doctor says he doesn't believe in demonology and throws a stick at a dog ... the one from the pyramid.



ARTIST'S IMPRESSION BY ADRIAN SALMON

the final scene to line up the CSO effects for the tunnel and to transfer the Sutekh head onto a dummy holding Woolf's costume. As Woolf rose from Sutekh's chair, a member of the production team had to hold the seat in place; the hand features clearly in the finished programme. The Doctor's comment about being blamed for starting a fire in 1666 – a reference to the Great Fire of London – was another ad-lib by Baker. A flame effect was CSOed into the time-space tunnel sarcophagus, and gas jets were used to create a controllable fire in the Egyptian Room as the TARDIS dematerialises; this was the largest fire then staged in a studio at Television Centre. With the studio session already having over-run by 14 minutes, a final planned insert shot of the Doctor and Sarah running down the corridors of the pyramid back to the TARDIS was dropped.

Editing took place during June. The start of the film sequence in which the Doctor and Sarah listen in on Namin and Warlock was cut (Sarah asks where they are going, and the Doctor replies: "I'm rather interested to see what this fearsome Egyptian looks like, aren't you?"). Three short scenes intended to come after the Doctor has saved Warlock's life were also trimmed: here, the Doctor emerges into the hall, places a heavy chest against the Egyptian Room door and they leave by the front door, only to have Namin order the mummy to smash its way out into the hall. The end of a scene showing Namin in front of the sarcophagus was trimmed, to remove Namin starting to play the organ again. Part Two lost the model shot of the TARDIS arrival in 1980 Alternative Time, since Russell felt that this gave away the shock impact of the possible future's bleak landscape as the ship's doors were opened. Part Three had a minor timing trim, to remove the Doctor and Sarah returning through the woods with the gelignite. Whereas the first three episodes were first edits, Part Four went through two more: two scenes of the Doctor and Sarah detecting the correct door control were compacted into one (easily achieved, since both had been recorded on the same set).

Incidental music recording for Part One took place on the evening of Friday 27 June at Lime Grove Studios; this was then enhanced by radiophonic elements added at Maida Vale the following Monday. Lime Grove was also the venue for music recording for Parts Two and Three on the evening of Friday 11 July, and Part Four on the afternoon of Monday 21. Simpson was particularly proud of this 50-minute score, believing it to be one of his best; elements of his theme for Baker's Doctor were incorporated in the music for Part One. The four completed episodes were then dubbed on Monday 4, Thursday 7, Friday 8 and Sunday 10 August. By mid-September, the production team were considering using the 'Stephen Harris' pen-name on another Holmes rewrite, *The Brain of Morbius* ...

Upon transmission in October and November, *Pyramids of Mars* saw a notable

The two Doctors: the wounded Warlock gets a helping hand

increase in viewing figures, with roughly a million more people tuning in than the previous year; Part Two made it into the Top 20 shows of the week, and Part Four received a high Audience Reaction Index score. Competition on the ITV networks consisted of old movies (predominantly Westerns) in regions like Southern, Granada and Yorkshire (the latter also running repeats of *The Flintstones*), plus the imported adventure show *Bearcats!* on ATV-Midlands and a overlap of the pop show *Supersonic* and the now-ailing *Space: 1999* on LWT.

Having proved so popular, *Pyramids of Mars* was selected for repeat in compilation form the following autumn, when transmission of *The Face of Evil* was postponed by a month. Re-edited on Sunday 21 November 1976, the show ran to 62 minutes, omitting material such as the visit to the alternative 1980 and some of the traps on Mars. Broadcast on Saturday 27 was opposite programmes such as *Happy Days* and *Candid Camera* on LWT, *The Invaders* on Southern, *The Adventurer* on Yorkshire and old movies on other regions. The compilation performed spectacularly well, gaining over 13 million viewers – placing it in the Top Ten shows of the week (a better performance than all the first-run Season 14 episodes). It was this broadcast which so offended journalist Jean Rook, spurring her on to complain about the series' horrific content in a *Daily Express* article titled *Who do you think you are, scaring my innocent child?*, published Friday 11 February 1977.

Novelised by Terrance Dicks, *Doctor Who and the Pyramids of Mars* was issued by Target Books (in paperback) and Allan Wingate (in hardback) in December 1976. The book reinstated much of the edited material, adding a prologue about the Osirians and an epilogue in which Sarah reads a newspaper account of the fire at the Priory. The original cover by Chris Achilleos was replaced in 1982 by a new version by Andrew Skilleter; the reissue of March 1993 (retitled *Doctor Who: Pyramids of Mars*) sported yet another cover, this one by Alistair Pearson. The time/space tunnel sound effect was included on BBC Records' *Doctor Who: Sound Effects 19*, released in May 1978.

Pyramids of Mars was one of the first *Doctor Who* serials to be issued commercially on video tape. BBC Enterprises released a 90-minute compilation in both VHS and Betamax formats in March 1985: 14 small edits were made in all, largely to the Clements scenes in Part Two. This was reissued in July 1987 in the budget range, and an unedited, episodic version appeared in January 1994. All versions had a photomontage cover by Sid Sutton. A subtitled Japanese videotape, *Kasei-no Piramiddo* ('Mars' Pyramid'), was issued by Pony Video in 1985. Fine Art Castings issued mummy figures in both its 80mm range of 1986 and the 40mm range of the following year; more recently, figures of the mummies, plus Marcus Scarman, Sutekh and Namin, were released by Harlequin Miniatures in 1998.

The serial was purchased by ABC in Australia in January 1978, and several cuts were made prior to its transmission later that year; Part One had shots of the bloodstained Warlock removed, with Namin's death being severely cut and Clements' death being omitted from Part Two. TV Ontario acquired *Pyramids of Mars* in 1978 to air in 1979; New Zealand purchased it in August 1978 to air in October 1978. Other 1978 sales were to Hong Kong, Dubai and Ecuador, while Mexico, Brazil, Chile, Guatemala and Venezuela purchased the story in 1979. France broadcast the serial in *Doctor Who*'s brief run on TF1 in 1986. North America originally purchased the serial in 1978 when Time Life re-edited it, adding narration by Howard da Silva ("The killer mummies are a constant peril, but they will be the least of the trio's worries if their Egyptian lord breaks free of the Eye of Horus"); in the 1980s, Lionheart circulated an unedited version which was also re-cut into a 93-minute compilation. In the UK, *Pyramids of Mars* was broadcast several times on Superchannel between October 1987 and March 1989 in both two- and four-part versions; UK Gold has screened it both episodically and as a compilation since September 1993, with BBC Prime transmitting the story over December 1997/January 1998.

September 1993 saw 15 minutes' worth of Simpson's music score, as re-recorded by Heathcliff Blair, released on CD by Silva Screen as *Doctor Who: Pyramids of Mars* (part of which later appeared on Silva Screen's May 1994 compilation CD, *The Worlds of Doctor Who*. The serial was also selected for a run of terrestrial *Doctor Who* repeats at the start of 1994; screened on BBC2 early on Sunday lunchtimes, viewing figures were minimal (circa one million). The BBC retains D3 copies of the original 625-line tapes (Part Two of which had developed a tracking fault), as well as the 62-minute compilation. DWM

SERIAL 4G Pyramids of Mars

CAST **Tom Baker** *Doctor Who, with* **Bernard Archard** *Marcus Scarman*, **Vik Tablian** *Ahmed [1]*, **Elisabeth Sladen** *Sarah Jane Smith*, **Peter Mayock** *Namin [1-2]*, **Michael Bilton** *Collins [1]*, **Peter Copley** *Dr Warlock [1-2]*, **Michael Sheard** *Laurence Scarman [1-3]*, **Nick Burnell**, **Melvyn Bedford**, **Kevin Selway** *Mummies*, **George Tovey** *Ernie Clements [2]*, **Gabriel Woolf** *Sutekh [3-4; also 2, uncredited]*.

EXTRAS **Tony Alless**, **Oscar Charles** *Egyptian Labourers*; **Gabriel Woolf** *Horus [voice]*.

CREDITS *Written by* **Stephen Harris** *[pen-name for* **Robert Holmes**, *from a story by* **Lewis Greifer**]. *Production Unit Manager* **George Gallaccio** *[and* **Janet Radenkovic**, *uncredited]*. *Production Assistant* **Peter Grimwade**. *Title Music by* **Ron Grainer & BBC Radiophonic Workshop**. *Title Sequence* **Bernard Lodge**. *Incidental Music by* **Dudley Simpson**. *Special Sound* **Dick Mills**. *Costume Designer* **Barbara Kidd**. *Make-up* **Jean Steward**. *Visual Effects Designer* **Ian Scoones**. *Studio Lighting* **Ron Koplick**. *Studio Sound* **Brian Hiles**. *Film Cameraman* **John McGlashan** [1-3]. *Film Sound* **Andrew Boulton** [1-3]. *Film Editor* **MAC Adams** [1-3]. *Script Editor* **Robert Holmes**. *Designer* **Christine Ruscoe**. *Producer* **Philip Hinchcliffe**. *Directed by* **Paddy Russell**. BBC © 1975

ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Duration	Rating (chart pos)	App index
Part One	25 October 1975	5.45-6.10pm	25'22"	10.5M (28th)	–
Part Two	1 November 1975	5.45-6.10pm	23'53"	11.3M (15th)	–
Part Three	8 November 1975	5.45-6.10pm	24'32"	9.4M (37th)	–
Part Four	15 November 1975	5.45-6.10pm	24'52"	11.7M (22nd)	60
REPEAT TRANSMISSIONS					
Pyramids of Mars	27 November 1976	5.50-6.50pm	62'26"	13.7M (7th)	–
Part One	6 March 1994	12.00-12.25pm	25'22"	1.1M	–
Part Two	13 March 1994	12.00-12.25pm	23'53"	1.1M	–
Part Three	20 March 1994	12.00-12.25pm	24'32"	0.8M	–
Part Four	27 March 1994	12.00-12.25pm	24'52"	1.0M	–

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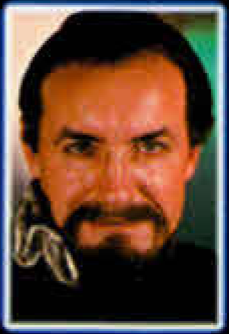

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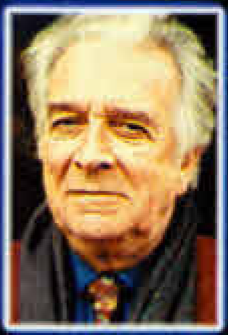

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Courtney

Anneke
Wills

John
Franklyn-Robbins

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Also; Steve Cambden (K-9 Operator, Author of 'The Doctor's Affect')
Gary Downie (Production Manager), Andrew Hopkinson (ex-BBC Special Effects)

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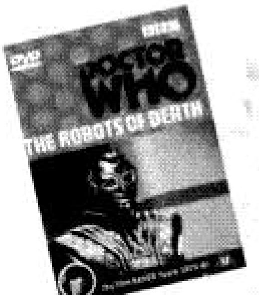

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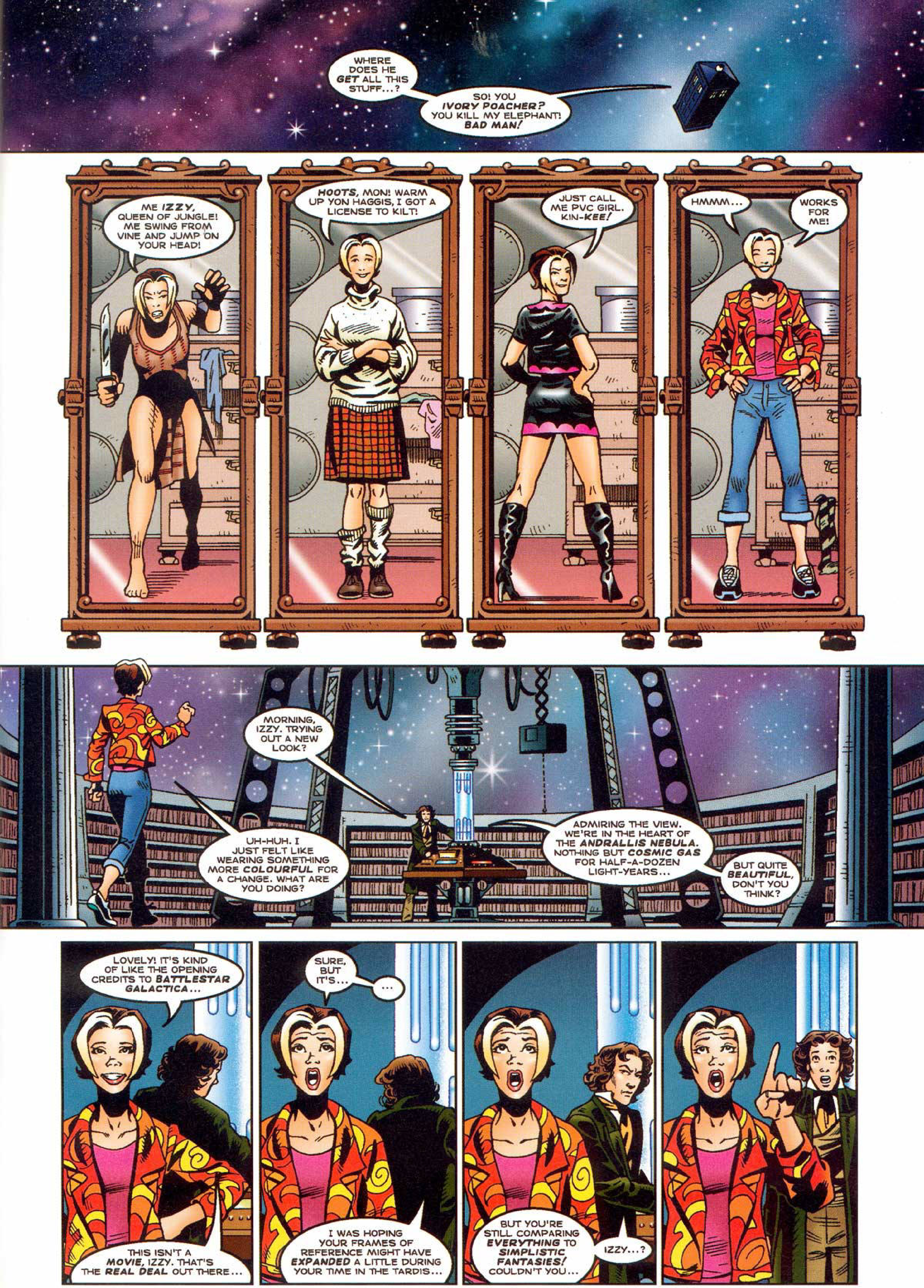
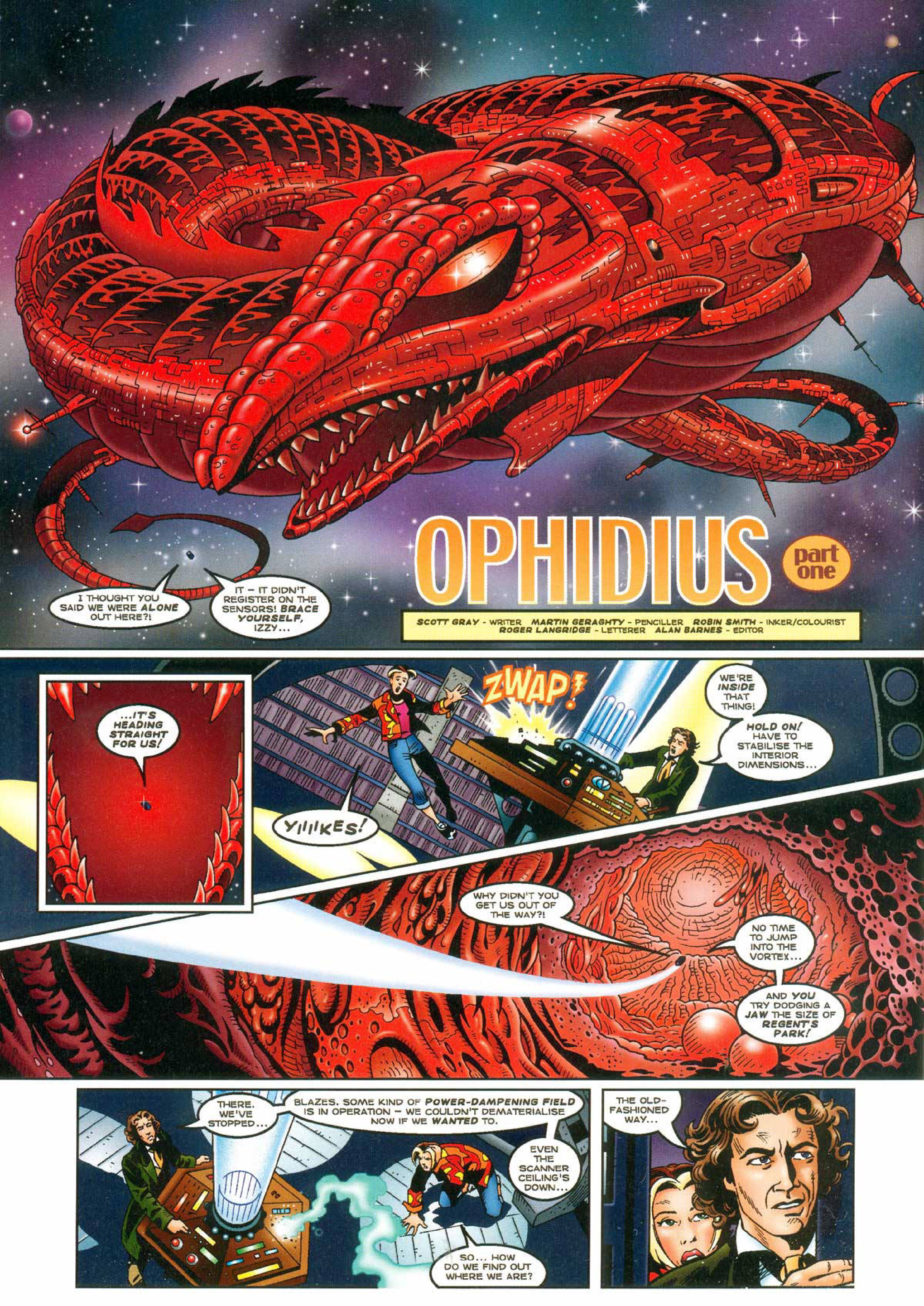
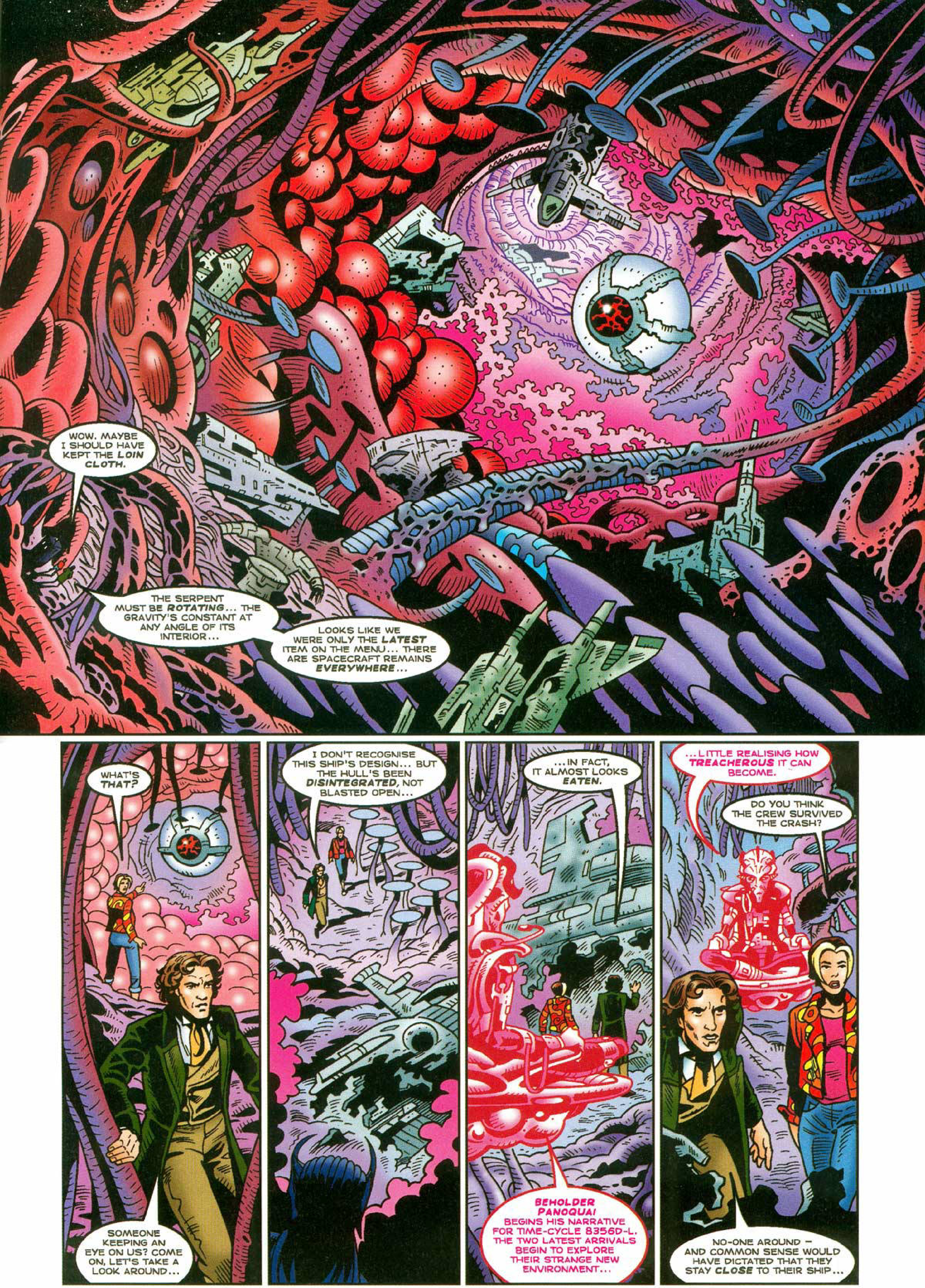

WHERE DOES HE GET ALL THIS STUFF...?
SO! YOU IVORY POACHER? YOU KILL MY ELEPHANT! BAD MAN!
ME IZZY, QUEEN OF JUNGLE! ME SWING FROM VINE AND JUMP ON YOUR HEAD!
HOOTS, MON! WARM UP YON HAGGIS, I GOT A LICENSE TO KILT!
JUST CALL ME PVC GIRL. KIN-KEE!
HMMM...
WORKS FOR ME!
MORNING, IZZY. TRYING OUT A NEW LOOK?
UH-HUH. I JUST FELT LIKE WEARING SOMETHING MORE COLOURFUL FOR A CHANGE. WHAT ARE YOU DOING?
ADMIRING THE VIEW. WE'RE IN THE HEART OF THE ANDRALLIS NEBULA. NOTHING BUT COSMIC GAS FOR HALF-A-DOZEN LIGHT-YEARS...
BUT QUITE BEAUTIFUL, DON'T YOU THINK?
LOVELY! IT'S KIND OF LIKE THE OPENING CREDITS TO BATTLESTAR GALACTICA...
THIS ISN'T A MOVIE, IZZY. THAT'S THE REAL DEAL OUT THERE...
SURE, BUT IT'S...
...
I WAS HOPING YOUR FRAMES OF REFERENCE MIGHT HAVE EXPANDED A LITTLE DURING YOUR TIME IN THE TARDIS...
BUT YOU'RE STILL COMPARING EVERYTHING TO SIMPLISTIC FANTASIES! COULDN'T YOU...
IZZY...?

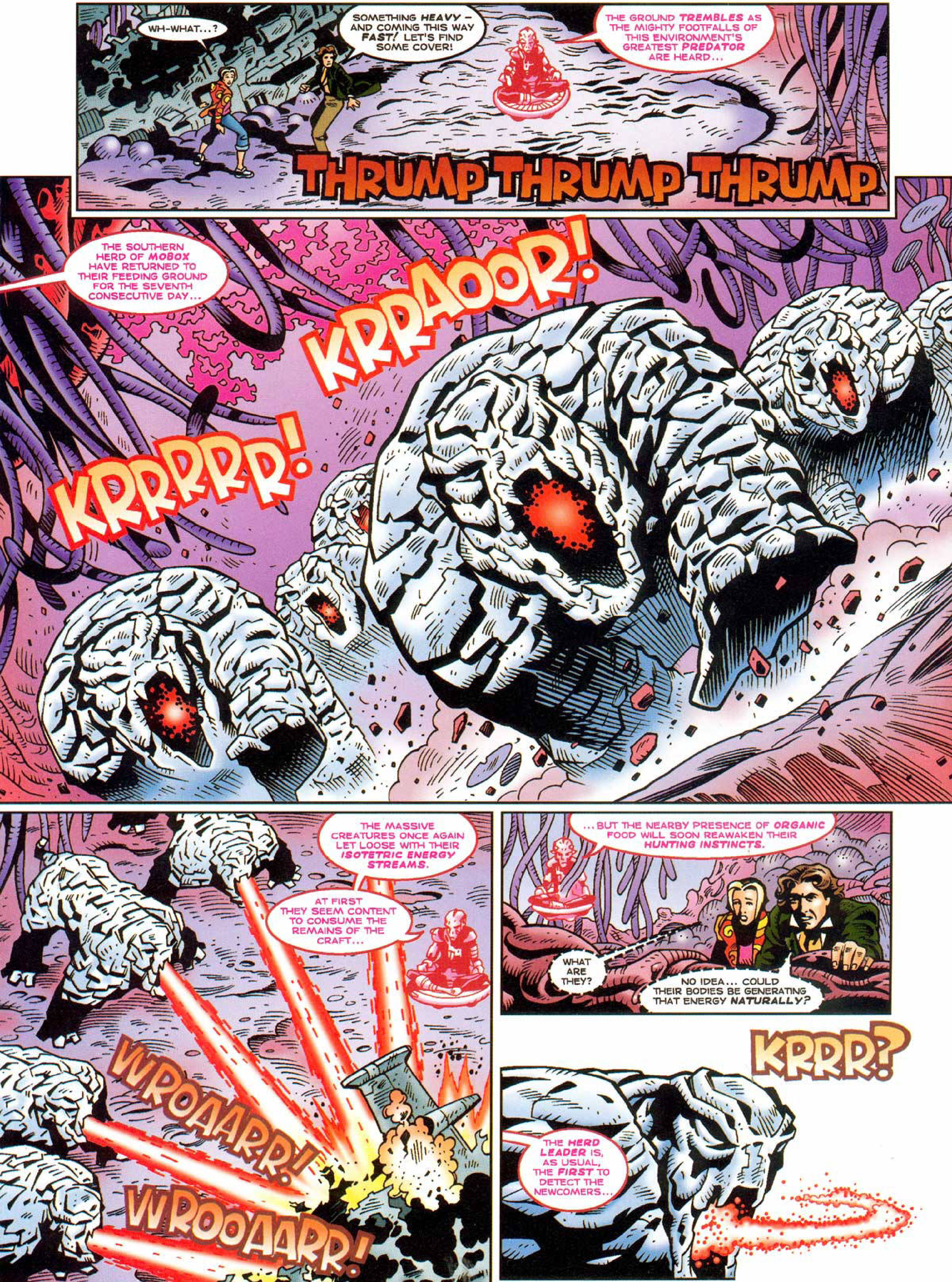
OPHIDIUS

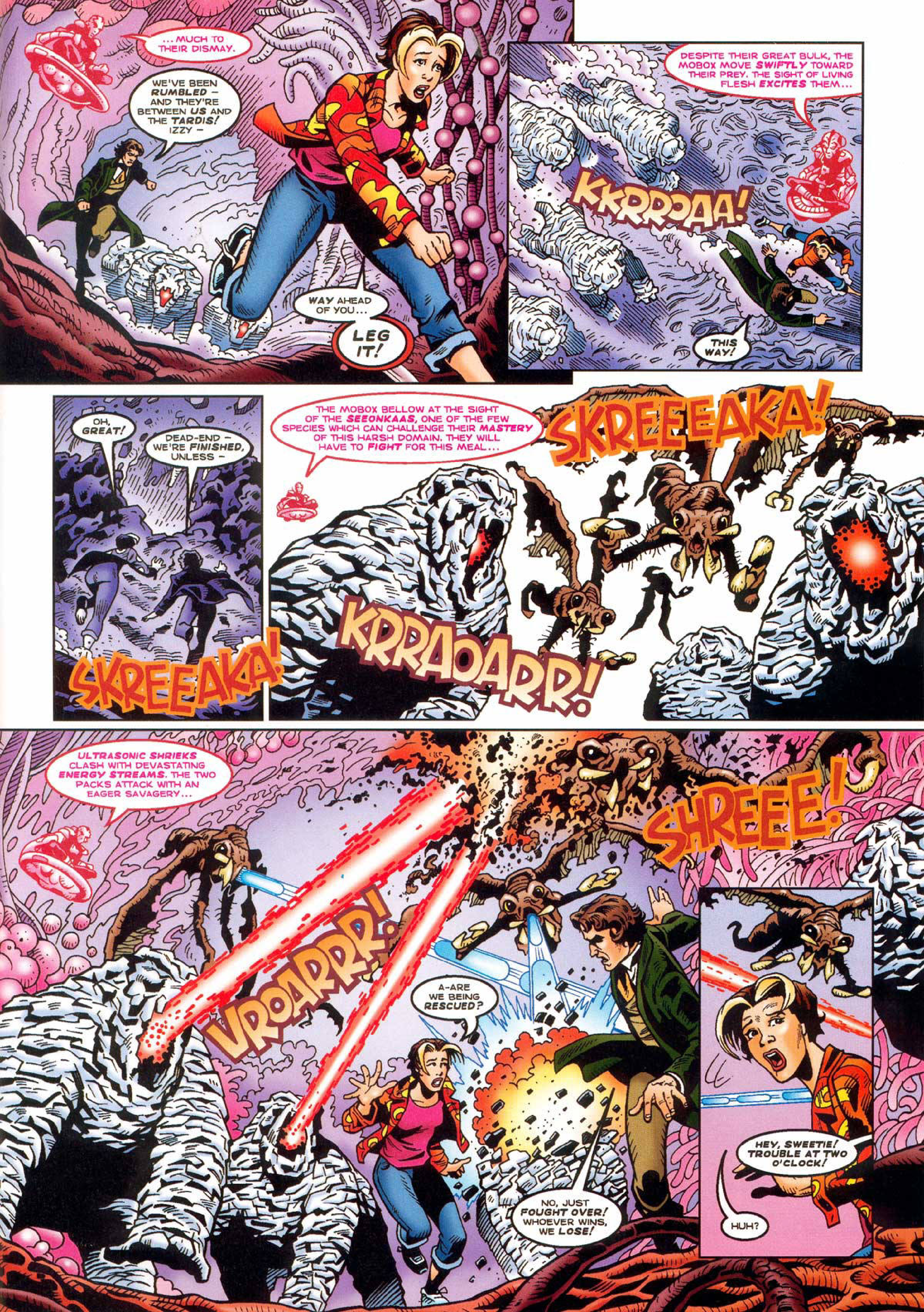
part one

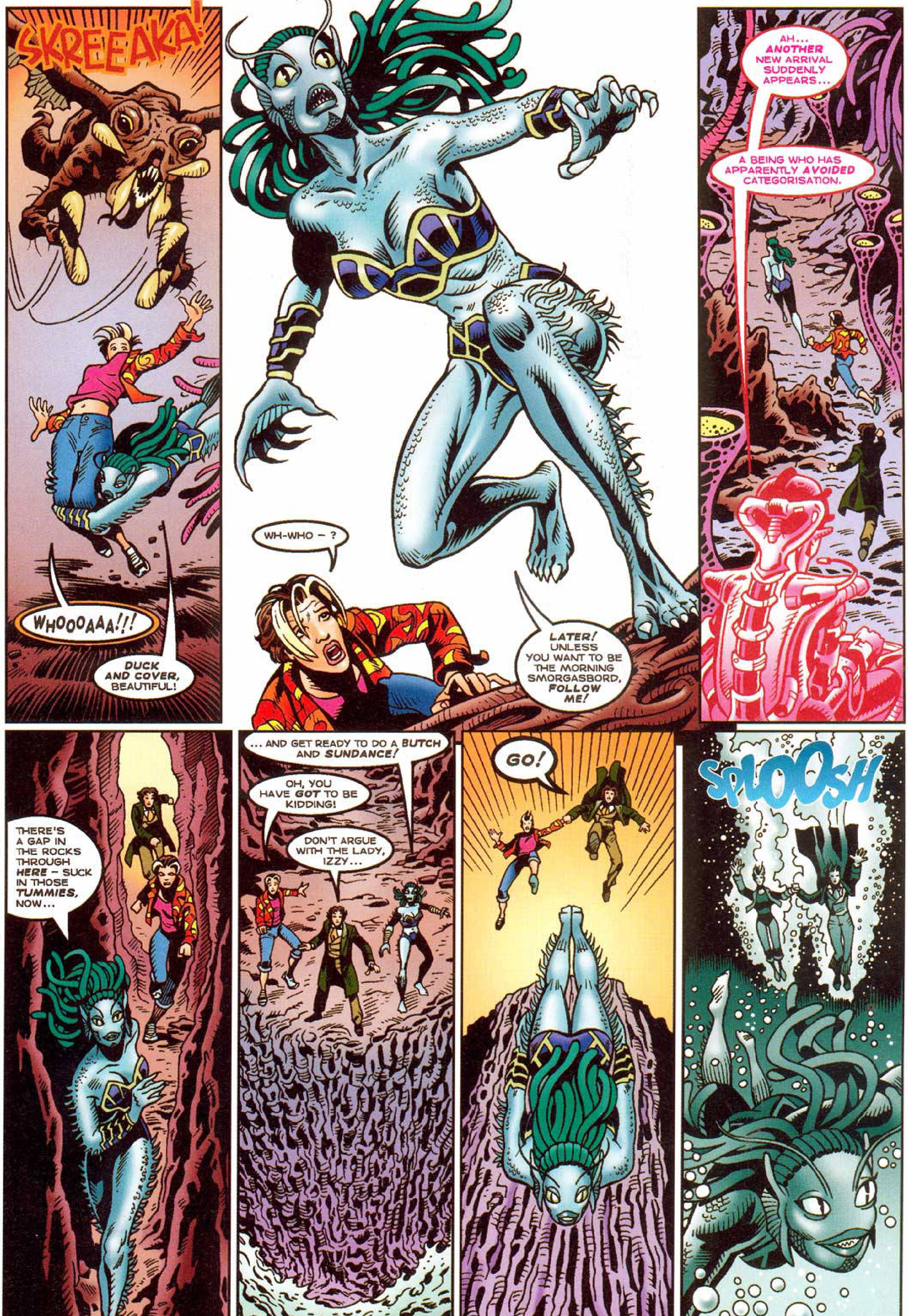
SCOTT GRAY - WRITER **MARTIN GERAGHTY** - PENCILLER **ROBIN SMITH** - INKER/COLOURIST
ROGER LANGRIDGE - LETTERER **ALAN BARNES** - EDITOR

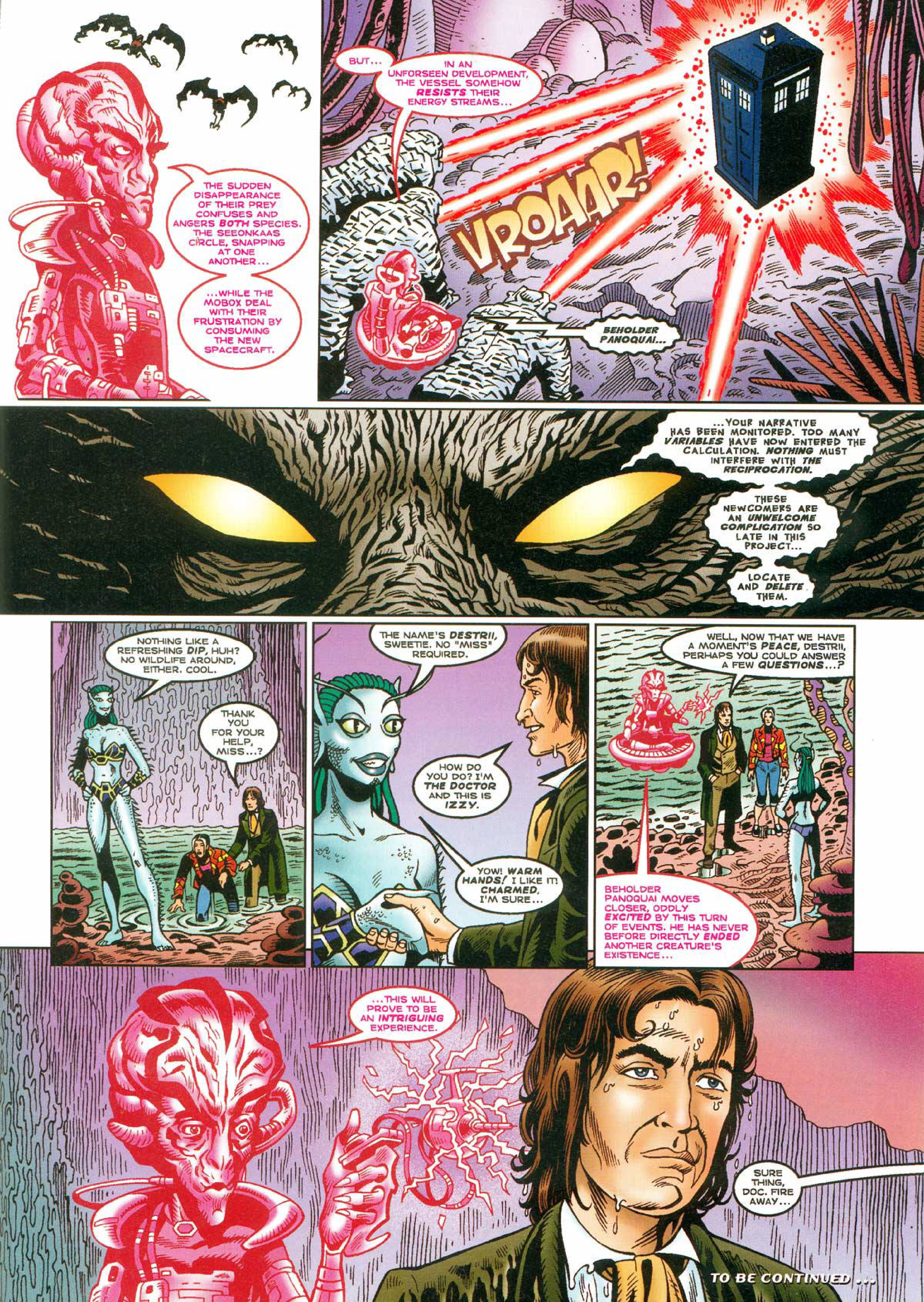

I THOUGHT YOU SAID WE WERE *ALONE* OUT HERE?!
IT – IT DIDN'T REGISTER ON THE SENSORS! *BRACE YOURSELF,* IZZY...
...*IT'S HEADING STRAIGHT FOR US!*
YIIIKES!
ZWAP!
WE'RE *INSIDE* THAT THING!
HOLD ON! HAVE TO STABILISE THE INTERIOR DIMENSIONS...
WHY DIDN'T YOU GET US OUT OF THE WAY?!
NO TIME TO JUMP INTO THE VORTEX...
AND *YOU* TRY DODGING A *JAW* THE SIZE OF *REGENT'S PARK!*
THERE. WE'VE STOPPED...
BLAZES. SOME KIND OF *POWER-DAMPENING FIELD* IS IN OPERATION – WE COULDN'T DEMATERIALISE NOW IF WE *WANTED* TO.
EVEN THE SCANNER CEILING'S DOWN...
SO... HOW DO WE FIND OUT WHERE WE ARE?
THE OLD-FASHIONED WAY...


WOW. MAYBE I SHOULD HAVE KEPT THE LOIN CLOTH.
THE SERPENT MUST BE ROTATING... THE GRAVITY'S CONSTANT AT ANY ANGLE OF ITS INTERIOR...
LOOKS LIKE WE WERE ONLY THE LATEST ITEM ON THE MENU... THERE ARE SPACECRAFT REMAINS EVERYWHERE...
WHAT'S THAT?
SOMEONE KEEPING AN EYE ON US? COME ON, LET'S TAKE A LOOK AROUND...
I DON'T RECOGNISE THIS SHIP'S DESIGN... BUT THE HULL'S BEEN DISINTEGRATED, NOT BLASTED OPEN...
...IN FACT, IT ALMOST LOOKS EATEN.
BEHOLDER PANOQUAI BEGINS HIS NARRATIVE FOR TIME-CYCLE 8356D-L. THE TWO LATEST ARRIVALS BEGIN TO EXPLORE THEIR STRANGE NEW ENVIRONMENT...
...LITTLE REALISING HOW TREACHEROUS IT CAN BECOME.
DO YOU THINK THE CREW SURVIVED THE CRASH?
NO-ONE AROUND — AND COMMON SENSE WOULD HAVE DICTATED THAT THEY STAY CLOSE TO THEIR SHIP...


WH-WHAT...?
SOMETHING HEAVY – AND COMING THIS WAY FAST! LET'S FIND SOME COVER!
THE GROUND TREMBLES AS THE MIGHTY FOOTFALLS OF THIS ENVIRONMENT'S GREATEST PREDATOR ARE HEARD...
THRUMP THRUMP THRUMP
THE SOUTHERN HERD OF MOBOX HAVE RETURNED TO THEIR FEEDING GROUND FOR THE SEVENTH CONSECUTIVE DAY...
KRRAOOR!
KRRRRR!
THE MASSIVE CREATURES ONCE AGAIN LET LOOSE WITH THEIR ISOTETRIC ENERGY STREAMS.
AT FIRST THEY SEEM CONTENT TO CONSUME THE REMAINS OF THE CRAFT...
WROAAARR!
WROOAARR!
...BUT THE NEARBY PRESENCE OF ORGANIC FOOD WILL SOON REAWAKEN THEIR HUNTING INSTINCTS.
WHAT ARE THEY?
NO IDEA... COULD THEIR BODIES BE GENERATING THAT ENERGY NATURALLY?
KRRR?
THE HERD LEADER IS, AS USUAL, THE FIRST TO DETECT THE NEWCOMERS...


...MUCH TO THEIR DISMAY.
WE'VE BEEN RUMBLED — AND THEY'RE BETWEEN US AND THE TARDIS! IZZY —
WAY AHEAD OF YOU...
LEG IT!
DESPITE THEIR GREAT BULK, THE MOBOX MOVE SWIFTLY TOWARD THEIR PREY. THE SIGHT OF LIVING FLESH EXCITES THEM...
KKRRROAA!
THIS WAY!
OH, GREAT!
DEAD-END — WE'RE FINISHED, UNLESS —
THE MOBOX BELLOW AT THE SIGHT OF THE SEEONKAAS, ONE OF THE FEW SPECIES WHICH CAN CHALLENGE THEIR MASTERY OF THIS HARSH DOMAIN. THEY WILL HAVE TO FIGHT FOR THIS MEAL...
SKREEEAKA!
SKREEAKA!
KRRAOARR!
ULTRASONIC SHRIEKS CLASH WITH DEVASTATING ENERGY STREAMS. THE TWO PACKS ATTACK WITH AN EAGER SAVAGERY...
SHREEE!
VROARRR!
A-ARE WE BEING RESCUED?
NO, JUST FOUGHT OVER! WHOEVER WINS, WE LOSE!
HEY, SWEETIE! TROUBLE AT TWO O'CLOCK!
HUH?


SKREEAKA!
WHOOOAAA!!!
DUCK AND COVER, BEAUTIFUL!
WH-WHO — ?
LATER! UNLESS YOU WANT TO BE THE MORNING SMORGASBORD, FOLLOW ME!
AH... ANOTHER NEW ARRIVAL SUDDENLY APPEARS...
A BEING WHO HAS APPARENTLY AVOIDED CATEGORISATION.
THERE'S A GAP IN THE ROCKS THROUGH HERE – SUCK IN THOSE TUMMIES, NOW...
... AND GET READY TO DO A BUTCH AND SUNDANCE!
OH, YOU HAVE GOT TO BE KIDDING!
DON'T ARGUE WITH THE LADY, IZZY...
GO!
SPLOOSH


THE SUDDEN DISAPPEARANCE OF THEIR PREY CONFUSES AND ANGERS *BOTH* SPECIES. THE SEEONKAAS CIRCLE, SNAPPING AT ONE ANOTHER...
...WHILE THE MOBOX DEAL WITH THEIR FRUSTRATION BY CONSUMING THE NEW SPACECRAFT.
BUT...
IN AN UNFORSEEN DEVELOPMENT, THE VESSEL SOMEHOW *RESISTS* THEIR ENERGY STREAMS...
VROAAR!
BEHOLDER PANOQUAI...
...YOUR NARRATIVE HAS BEEN MONITORED. TOO MANY *VARIABLES* HAVE NOW ENTERED THE CALCULATION. *NOTHING* MUST INTERFERE WITH *THE RECIPROCATION.*
THESE NEWCOMERS ARE AN *UNWELCOME COMPLICATION* SO LATE IN THIS PROJECT...
LOCATE AND *DELETE* THEM.
NOTHING LIKE A REFRESHING *DIP*, HUH? NO WILDLIFE AROUND, EITHER. COOL.
THANK YOU FOR YOUR HELP, MISS...?
THE NAME'S *DESTRII*, SWEETIE. NO "MISS" REQUIRED.
HOW DO YOU DO? I'M *THE DOCTOR* AND THIS IS *IZZY*.
YOW! *WARM HANDS!* I LIKE IT! *CHARMED*, I'M SURE...
WELL, NOW THAT WE HAVE A MOMENT'S *PEACE*, DESTRII, PERHAPS YOU COULD ANSWER A FEW *QUESTIONS*...?
BEHOLDER PANOQUAI MOVES CLOSER, ODDLY *EXCITED* BY THIS TURN OF EVENTS. HE HAS NEVER BEFORE DIRECTLY *ENDED* ANOTHER CREATURE'S EXISTENCE...
...THIS WILL PROVE TO BE AN *INTRIGUING* EXPERIENCE.
SURE THING, DOC. FIRE AWAY...
TO BE CONTINUED ...

Exquisite ...

Further casting has been announced for next June's Big Finish audio *Loups-Garoux*, a Fifth Doctor and Turlough werewolf tale. Joining Burt Kwouk and Nicky Henson is the highly-respected actress and satirist Eleanor Bron as the exotically-named Ileana De Santos. Bron's name will be familiar to *Doctor Who* fans, having previously appeared in the popular TV stories *City of Death* and *Revelation of Daleks* [pictured]. Recording took place over the weekend of 9-10 December.

Having a Wildthyme on CD

Big Finish has also announced an exciting new range of audio releases charting the further adventures of the time-travelling Iris Wildthyme. Readers of the BBC *Doctor Who* novels will already be familiar with Ms Wildthyme – a devil-may-care Time Lady adventuress with the hots for the Doctor – who has appeared in several books by her creator Paul Magrs, having first popped up in his non-*Doctor Who* novel *Marked for Life*. This year will see Big Finish publish both a new Iris Wildthyme novel by Magrs and an all-new audio play by Stephen Cole. Release dates, titles and casting information have yet to be announced.

Staying with Big Finish, the company have taken the decision to stop producing cassette versions of their *Doctor Who* audio range after December 2000's release, *The Mutant Phase*; sales of the cassettes have been slipping as more purchasers switch to the CD format. All cassette subscribers will be supplied with CDs at no extra charge, or offered a refund. For more details, see the Big Finish website: *www.doctorwho.co.uk*

What an exhibition

Across the Atlantic, a new *Doctor Who* exhibition is being sponsored by the Milwaukee School of Engineering. The display, entitled 'Time and Space on Television: an Exhibit of Regalia from the Longest Running Science Fiction Show in the World' will feature items and printed works related to the series, including a short article by **DWM**'s very own Andrew Pixley; it's all designed to "educate students and visitors to the importance of popular culture studies", according to its organisers. Books, annuals, cards, games, comics, toys, and autographs will be featured alongside costumes from the series. The exhibition opened on 23 November and will run until 1 February at the Walter Schroeder Library, the Milwaukee School of Engineering, Milwaukee, Wisconsin, USA. More information at: *www.msoe.edu/library/*

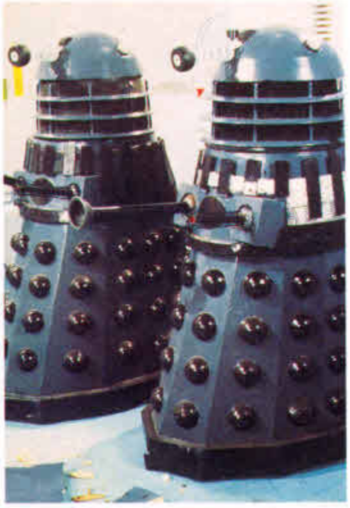
MOVIE RUMOUR-MILL CREAKS BACK TO LIFE AS UK NEWSPAPER RAISES FAN HOPES

Daleks top BBC's big-screen wish list

LATE IN NOVEMBER, THE LONG-MOOTED *DOCTOR WHO* MOVIE ONCE AGAIN HIT THE HEADLINES WHEN *THE SUNDAY TIMES* NEWSPAPER INTIMATED THAT AN ANNOUNCEMENT REGARDING ITS PRODUCTION WAS NOW IMMINENT.

Headlined *Dyke calls up Daleks to take on Hollywood*, an article by Media Editor Nicholas Hellen told of new BBC Director-General Greg Dyke's plans to "revolutionise British film-making" with a series of big-budget, American-style movies. This £250 million venture, intended to reverse the current trend whereby many talented British actors and directors are quitting the UK to forge a career in the US cinema, will reportedly be spearheaded by a major *Doctor Who* film: "the Daleks lead the assault on the international box office as the BBC devises a movie version of *Doctor Who* ... sequels are already being prepared," claimed Hellen.

The article went on to detail the BBC's funding deal with MM Media Capital Partners, a finance house based in Los Angeles and London, which would also oversee distribution of the Corporation's movie output. Other films apparently 'in development' include an £18m adaptation of Dodie Smith's novel *I Captured the Castle* and a lavish biopic of Mary, Queen of Scots by *Cracker* scribe Jimmy McGovern.



Daleks: hitting casting couches in LA?

Although the story has excited considerable speculation among fan circles, it should be familiar to long-term **DWM** readers. BBC Films' intention to produce a theatrically-released *Doctor Who* movie was first announced back in July 1998 at that year's Cannes Film Festival. The story picked up pace the next year, when director Paul Anderson was linked with the film, then intended to be co-produced by Jeremy Bolt's Impact Films in association with *Blair Witch Project* distributors Artisan Entertainment. The *Sunday Times* story marks the first substantial news on the picture since Impact's departures late in 1999; *Doctor Who* has remained on BBC Films' slate in the interim.

In December, BBC Films' publicity department confirmed that the *Doctor Who* film is still only in the "early days" of development – suggesting that scripting, casting and production are all still some time away.

BBC BOOKS SLOTS IN NEW 'PAST DOCTORS' BOOK FOR APRIL

The Brigadier versus Hitler!

FURTHER TITLES HAVE BEEN ANNOUNCED FOR BBC BOOKS' 2001 *DOCTOR WHO* SCHEDULE, INCLUDING TWO BY AUTHORS COMPLETELY NEW TO THE RANGE AND ANOTHER CO-WRITTEN BY FORMER AND CURRENT RANGE CONSULTANTS STEPHEN COLE AND JUSTIN RICHARDS.

Gary Russell's Sixth Doctor and Evelyn novel *Instruments of Darkness*, previously slated for an April release, has now been moved back to November, while the April 'Past Doctors' slot will now be filled by Richards' and Cole's *The Shadow in the Glass*. Featuring Colin Baker's Doctor and the Brigadier, this occult-themed story is set in both the present day and in World War II – specifically during Hitler's last wretched days in his Berlin bunker.

Alongside *Bullet Time* in August comes the Eighth Doctor adventure *Dark Progeny* by *Casualties of War* author Steve Emmerson, a tale of alien experimentation described as being a little like "*The Midwich Cuckoos* in space". Following on, in September, the Doctor, Fitz and Anji find themselves in *The City of the Dead*, courtesy of *Washington Post* journalist and first-time *Doctor Who* novelist Lloyd Rose. Set in modern-day New Orleans, the title refers to a mauseoleum – so expect something moody and voodoo-tinged, with a dash of *Live and Let Die*.

Finally, the Second Doctor also takes a trip to the USA in October's PDA release, written by Benny *New Adventures* author Jon DeBurgh Miller. Set in 1930s Hollywood, *Dying in the Sun* is set to be a cross between *LA Confidential* and *Independence Day*.

The Brig and Doctor 6 – vs the Nazis

Win a dirigible!

Monday 22 January sees every fan's dreams realised as Paul McGann steps back into the TARDIS for a whole new season of audio adventures, courtesy of Big Finish! In *Storm Warning*, the Eighth Doctor meets new chum Charley aboard the airship R101 – and it isn't long before they're both up to their necks in trouble. If you'd like to win one of five copies, tell us:

Which legendary Alan has authored Storm Warning?

Is it: [a] Alan Bennett; [b] Alan Bleasdale; or [c] Alan Barnes?

Answers on a postcard or stuck-down envelope marked BACK TO WHATEVER WORMHOLE YOU CRAWLED OUT OF to the address on page 48 by 6 February.

Win Oxley Woods!

You can now view Jon Pertwee's tattoo in stunning digital clarity as his *Doctor Who* debut *Spearhead From Space* makes its way to DVD. If you fancy seeing Autons parading in your front room, thanks to the lovely people at BBC Worldwide, we've got five copies to give away if you can tell us:

Whose famous waxworks features in Spearhead?

Is it: [a] Madame Tussaud's; [b] Madame Guillotine's; or [c] Madame Cholet's?

Send your answers on a postcard or stuck-down envelope marked ALRIGHT DAD, ON YER WAY to the editorial address by 6 February.

Morris Barry 1918 – 2000

MORRIS BARRY, WHO HAS DIED AGED 82, DIRECTED THREE SECOND DOCTOR STORIES, INCLUDING *THE TOMB OF THE CYBERMEN*. **MARCUS HEARN** PAYS TRIBUTE TO A MAN WHO MADE A CRUCIAL CONTRIBUTION TO *DOCTOR WHO*'S DEVELOPMENT.

Ealing Studios, June 1967: Morris Barry stands before the Cybermen tombs

Morris Barry spent over 21 years at the BBC, rising from the rank of assistant floor manager to producer, and for the following 12 years taught television direction between the occasional acting assignments. I was introduced to Morris by a friend who had been a student on one of his courses at the BBC. We visited Morris' house together, and as we approached the front door my companion whispered: "I bet he says that if you could direct *Doctor Who* you could direct anything – even traffic."

Morris Barry was a genial host, and the beer flowed freely as he recalled the three *Doctor Who* stories he directed in the late 1960s: *The Moonbase*, *The Tomb of the Cybermen* and *The Dominators*. Before long he did indeed recount the soundbite about directing traffic, but Morris had been interviewed so many times that I forgave him for having a few ready-made quotes up his sleeve.

Morris told me he was proud of *The Tomb of the Cybermen*, but had always felt that *The Moonbase* was a more successful show. In 1992, *Tomb* was finally returned to the BBC's archive, and we could all make a meaningful comparison between episodes of the two serials. One thing that became readily apparent was that Morris Barry was not only responsible for directing two of the most disturbing *Doctor Who* stories of their era, but he was also responsible for initiating a style of storytelling that would become a mainstay of the series for almost 15 years.

Although his clipped moustache and precise diction suggested something of the sergeant-major about him, Morris had brought an innovative and highly liberal approach to his episodes. None of them featured specially commissioned music (relying instead on more chilling library tracks), *The Moonbase* boasted the show's first filmed optical effect, and Morris remembered that the messy disintegration of the Cyberman Controller in *Tomb* got him something of a ticking-off. "I didn't see *Doctor Who* as being aimed at very small children but teenagers really," he explained. "My children often used to hide behind the sofa and peek over the top. It's odd, how children often enjoy being frightened."

On the march in *The Moonbase*

Zoe and the Doctor meet the Quarks in 1968's *The Dominators*

Although Morris Barry's legacy includes such diverse and acclaimed BBC productions as *Z Cars* and *Dracula*, he will be best remembered for expertly engineering the Doctor's most memorable and frightening encounters with the Cybermen.

And for being the first director to recognise that the time had come for *Doctor Who* to grow up. DWM

Collectors' Heaven

February **DVD** **Doctor Who: Remembrance of the Daleks** [Seventh Doctor & Ace] *BBC Worldwide* **Video** **Doctor Who: The Daleks** [First Doctor, Susan, Ian & Barbara] *BBC Video* **Audio drama** **Doctor Who: Sword of Orion** by Nicholas Briggs [Eighth Doctor] *Big Finish* **Novel** **Doctor Who: Escape Velocity** by Colin Brake [Eighth Doctor] BBC Books **Novel** **Doctor Who: Bunker Soldiers** by Martin Day [First Doctor, Steven & Dodo] BBC Books

March **Video** **Doctor Who: Delta and the Bannermen** [Seventh Doctor & Mel] *BBC Video* **Audio drama** **Doctor Who: The Stones of Venice** by Paul Magrs [Eighth Doctor] *Big Finish* **Novel** **Doctor Who: Earthworld** by Jacqueline Rayner [Eighth Doctor] BBC Books **Novel** **Doctor Who: Rags** by Mick Lewis [Third Doctor & Jo] BBC Books

April **CD** **Doctor Who: The Celestial Toymaker** [First Doctor, Steven & Dodo] *BBC Audio Collection* **CD** **Doctor Who: The Moonbase** [Second Doctor, Jamie & Victoria] *BBC Audio Collection* **Audio drama** **Doctor Who: Minuet in Hell** by Alan W Lear & Gary Russell [Eighth Doctor] *Big Finish* **Novel** **Doctor Who: Vanishing Point** by Stephen Cole [Eighth Doctor] BBC Books **Novel** **Doctor Who: The Shadow in the Glass** by Justin Richards & Stephen Cole [Sixth Doctor & the Brigadier] BBC Books

May **Video** **Doctor Who: City of Death** [Fourth Doctor & Romana] *BBC Video* **Audio drama** **Doctor Who: Bloodtide** by Jonathan Morris [Sixth Doctor & Evelyn] *Big Finish* **Novel** **Doctor Who: Eater of Wasps** by Trevor Baxendale [Eighth Doctor] BBC Books **Novel** **Doctor Who: Asylum** by Peter Darvill-Evans [Fourth Doctor & Nyssa] BBC Books

June **DVD** **Doctor Who: The Caves of Androzani** [Sixth Doctor & Peri] *BBC Worldwide* **Audio drama** **Doctor Who: Loups-Garoux** by Marc Platt [Fifth Doctor & Turlough] *Big Finish* **Novel****Doctor Who: The Year of Intelligent Tigers** by Kate Orman [Eighth Doctor] BBC Books **Novel** **Doctor Who: Superior Beings** by Nick Walters [Fifth Doctor & Peri] BBC Books

July **Video** **Doctor Who: The Sun Makers** [Fourth Doctor, Leela & K9] *BBC Video* **CD** **Doctor Who: The Abominable Snowmen** [Second Doctor, Jamie & Victoria] *BBC Audio Collection* **CD** **Doctor Who: Genesis of the Daleks/Exploration Earth** [Fourth Doctor & Sarah] *BBC Audio Collection* **Audio drama** **Doctor Who: Dust Breeding** by Mike Tucker [Seventh Doctor & Ace] *Big Finish* **Novel** **Doctor Who: The Slow Empire** by Dave Stone [Eighth Doctor] BBC Books **Novel** **Doctor Who:** [Title tbc] by Mike Tucker [Seventh Doctor & Ace] BBC Books

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Plodding

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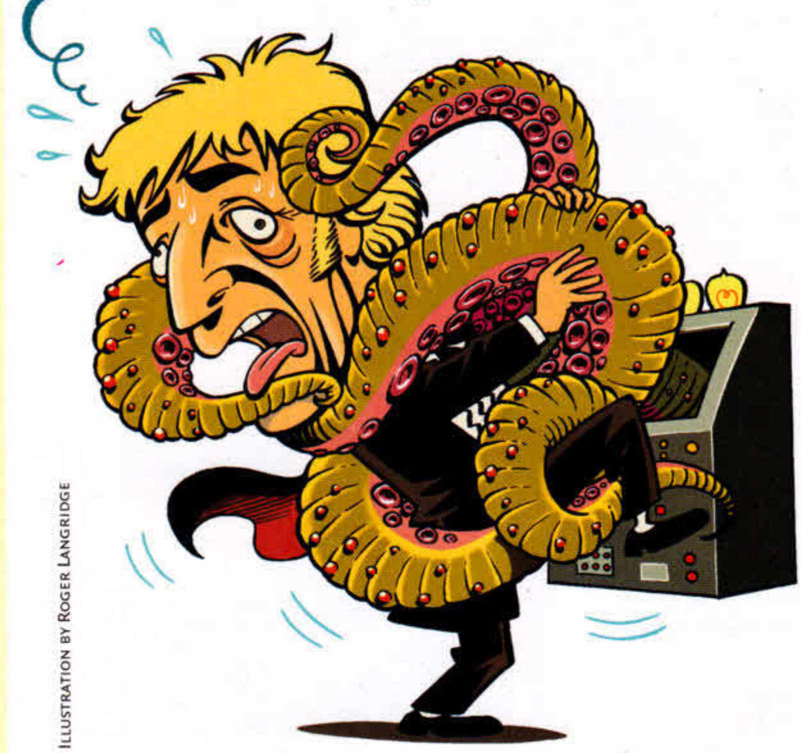

ILLUSTRATION BY ROGER LANGRIDGE

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CAT NO BBCV DVD 1033
AVAILABLE 29 JANUARY

Spearhead From Space has had it lucky, encompassing so many 'firsts' – it's the first Jon Pertwee adventure, the first story to be made in colour, the first to be shot entirely on film and on location, the first of both a new season and a new decade, the first to feature the UNIT ensemble among the regular cast ... But *Spearhead* owes much of its notoriety to circumstance. Robert Holmes' story presents some memorable moments, no question, but the competition is stiff in Season Seven – and *Spearhead* tells a simple, uncomplicated tale when placed alongside the moral questioning of *Doctor Who and the Silurians*, the xenophobia-themed *The Ambassadors of Death* and the issues of free will explored by *Inferno*. It's only through being the first of such a superb run that *Spearhead* looks good alongside its stablemates; if it were to be positioned later in the season, shot on video, and missing its post-regeneration scenes, it simply wouldn't draw the same attention.

There are three words you can guarantee will pop up in any discussion of *Spearhead From Space*: 'adult', 'gritty' and 'realism'. So what, exactly, is adult, gritty or real about a gurning Doctor wrestling with a box of rubber tentacles? If 'realism' implies some degree of logic, why is Madame Tussauds, a waxworks museum, showcasing plastic mannequins? Labelling *Spearhead* with such epithets merely satisfies our own preconceptions of the series' relaunch. True, we see blood spilled, and the effects of fear and terror on dribbling individuals, but we'd seen all that way back in 100,000 BC; the blood's just redder this time.

Perhaps the best label we can attach to *Spearhead* is 'different'. Nothing else in *Doctor Who* looks or sounds like it. If Dudley Simpson's jazzy, *Avengers*-y incidental music was part of the plan, the full location shoot and the switch from videotape to film were not – BBC strike action forcing that decision. For fans, it's become the most popular strike in *Doctor Who*'s history, the resultant gloss long being viewed as benefitting *Spearhead* hugely. But film lends the story an oddly distant quality, lacking intimacy and immediacy. It's a solid but strangely unatmospheric production, looking and sounding rather detached. Actors' lines are swallowed up by hollow, echoing, underdressed interiors, and scenes are infiltrated by background noise (Ashbridge Cottage Hospital, in particular, clatters like a school canteen). Outside, in the open air, *Spearhead* seems to be all action – but when on the inside, it seems inhibited. Characters either stand or sit, but rarely move for fear of stepping out of range of the sound booms which cast long shadows throughout. *Spearhead*'s sense of remove only works to its benefit when it apes contemporaneous news footage – when journalists hound the Brigadier at Ashbridge, for example, or when shop-window dummies march down a high street, shot in stark documentary style – but we never feel *emotionally* involved.

Everything that's important and memorable about *Spearhead From Space* occurs in its first and last episodes. In between, the story makes markedly slow progress. For the Brigadier, Liz and the Doctor, the second episode re-runs the first; only in the third do they begin their investigation of Auto Plastics. The information is so leisurely gathered that it isn't until the final confrontation with Channing that the Doctor learns who it is he's been battling all this time.

An awe-inspiringly assured debut from Pertwee himself, and unusual visuals, have elevated an average tale to greatness. Yes, it's on film; yes, it's in colour; yes, the shop-window dummies make the viewer jump, and the attack scene has never been bettered. But the story is cold and plodding.

Its incarnation on DVD makes for a slightly thinner package than *The Robots of Death*. Borrowing the trailers from 1999's *Doctor Who Night* and *Spearhead*'s subsequent BBC2 repeat, as well as the *UNIT Recruitment Film* first shown to pad out 1993's re-run of *Planet of the Daleks*, the only extras with any real relevance to the story itself are a gallery of stills and a rougher stab at the Pertwee titles. The running commentary is somewhat sleepy, too: the concerns of Brigadier and Liz double-act Nicholas Courtney and Caroline John are, self-evidently, actorly ones – noting their appearance and recalling the conditions in which they worked, but nothing more insightful. Perhaps these commentaries would fare better by combining personnel from both sides of the camera?

VANESSA BISHOP

> **What, exactly, is 'adult', 'gritty' or 'real' about a gurning Doctor wrestling with a box of rubber tentacles?**

What's happened to Shelf Life?

So where's the review of *Father Time? The Quantum Archangel? The Mutant Phase?* The answer is, in the next issue – because **DWM**'s review column has undergone a slight change of emphasis.

We've dropped the *Shelf Life* tag because, with two lengthy novels and a four-part audio drama forming the backbone of the review section, we now feel it's no longer appropriate for the column to suggest that these adventures are simply 'bought merchandise'. From **DWM** 301, two more writers join the team: newcomer **Matt Michael** will be taking responsibilty for the Eighth Doctor novels, whereas **DWM** warhorse **Dave Owen** will be lending the Big Finish productions his ears. But fear not – the inimitable **Vanessa Bishop** remains to give the 'Past Doctors' novels a good going-over, in addition to DVDs, videos and assorted other bits and pieces.

The new-look, extended *DWM Review* aims to be the last word on new *Doctor Who* – and will be the only place where you can read full accounts of the latest adventures. We know that a great many of you have left *Shelf Life* unread until after you've read/heard the latest stuff – so with *Coming up ...* informing your decision to buy, *The DWM Review* is free to dissect every single aspect of the latest adventures – beginning, middle and end; surprises, shocks and all. Which is why our reviews will be appearing a little later in the future ...

Hope you like the new direction!

ALAN BARNES, EDITOR

Contemporary

THE TROJAN HORSEPLAY WHICH HAS LONG BEEN LOST TO *DOCTOR WHO*'S OWN LEGEND

**DOCTOR WHO:
THE MYTH MAKERS**

CD BBC AUDIO COLLECTION
RRP £13.99
ISBN 0563 47777 6

How do you turn a sparkling *Doctor Who* story with a first-rate script and a top-flight cast into something which everyone completely ignores? Well, a pretty good bet is to stick William Hartnell in it and bury it in Season Three.

As Homer might put it, 'D'oh!' Okay, if we're talking *The Myth Makers* then I'm quoting the wrong Homer, but Pa Simpson's catch-all catchphrase sums up my exasperation with fandom's blindness to this story – and, for that matter, the season from which it hails.

So why isn't *The Myth Makers* popular? Why, like the rest of Season Three, has it always existed in limbo, just on the edge of being fashionable? It doesn't make sense; listening to it today, *The Myth Makers* feels very 'now'. It felt very 'now' ten years ago, when I first heard a muffled fan copy, and I'll wager it felt very 'now' ten, 15 and 20 years before that.

All things being equal, *The Myth Makers* should always have been in style. It's a historical – or as good as – and as time withers the early science-fiction adventures, rendering visuals ropey and plots clichéd, only the historicals seem able to survive with their reputations intact. So it makes it doubly galling that *The Myth Makers* never seems to have acquired a reputation in the first place. *Marco Polo* is an 'epic', *The Aztecs* a 'classic', and *The Crusade* 'Shakespearian' – but *The Myth Makers* reaches 2001 without having picked up a single tagword. The best we can offer, it seems, is 'under-rated' – a terrible tribute, at best hinting that something isn't quite as poor as you thought it was. And *The Myth Makers*, the very antithesis of 'poor', deserves far, far better.

'Zeus' and his fellow Horse men

If simply being a historical hasn't saved *The Myth Makers* from obscurity, then surely its comedy and word-play should have – after all, this is exactly the sort of thing which now makes late 1970s *Doctor Who* so popular. The parody, the wit, the wry asides and the larger-than-life characters shine in Donald Cotton's script as much as in anything by David Fisher, Douglas Adams or Anthony Read. When the late 1970s stories were rehabilitated, *The Myth Makers* should have been dragged along for the ride. It shares their boldness, their literary focus and, immediately obvious on audio, the fussy Englishness of their dialogue; swapping scholarly 'thee's and 'thou's for a more contemporary rhythm gives us *Blackadder*-style history 15 years early.

The idea that *Doctor Who* was creatively exhausted by Season Three is baffling in view of the energy on display here. Cotton's use of the TARDIS – becoming, for Vicki, a surrogate Trojan Horse – brilliantly entwines both legend and *Doctor Who*'s own mythos. And then there's William Hartnell, late and great. All of the hoariest behind-the-scenes anecdotes concerning Season Three invariably centre on the supposedly difficult and ailing Hartnell, but his performance in *The Myth Makers* is neither feeble nor amateurish; in fact, due to the calibre of the material he's given, Billy's rarely better than here.

With a script that shows genuine wit and innovation, and a cast which laps it up, *The Myth Makers* is a scintillating production – one in which only the horse is wooden. VANESSA BISHOP

Infectious

A DANCE TO THE MUSIC OF TIME: THREE CDs MAKE OVERTURES TO *DOCTOR WHO*

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WHO IS DR WHO

CD RPM PRODUCTIONS
ARTISTS VARIOUS
RRP £13.99
CAT NO RPM 200

While some musicians are faithful to *Doctor Who*'s timeless theme tune, others are intent on murder. Should you wish to experience the sweeps and subtleties of Ron Grainer's composition mashed into a full-throttle, temple-thumping, Ibiza nightmare, The Slaves of Kane get naked in the foam with a three-track single you can almost smell the sweat on. Each track hammers its dance beat hard into your gut; the second – an extended mix of the first – combining monotony with the absurd and baffling lyric "We are the zee-zee-zizzers" (how lovely for you). The CD closes with *Timelord – Transdimensional Mix*, taken from the outfit's forthcoming album *Welcome to the Joy of Sex*. An overcooked distortion, it swaps the melody for breathy female sighs. Of course, being an innocent Sarah Jane type, I'm clueless as to what's being implied – and even if I did know, with *Doctor Who*'s bassline thudding away in the background, I'd find it all extremely unlikely.

The Slaves of Kane aren't the only ones offering *Doctor Who* music with a big finish; *Doctor Who: Music From the New Audio Adventures – Volume One* contains four of Alistair Lock's compositions from recent Big Finish audio plays. Lock displays a quiet style; his music is of the shadowy, haunting variety, seeking shivers rather than excitement. Few tracks play for tension or strike out for a quicker pace – *The Fearmonger* being the most predatory and frenetic suite, whereas *The Marian Conspiracy*, with its *Greensleeves* simplicity, proves the most airy and undemanding. While *Phantasmagoria* could be all-purpose brooding, its harpsichord pitches it at history, and only *The Spectre of Lanyon Moor* lacks the sense of place so strongly evoked by the others. Irrefutably classy, nonetheless.

There are words to describe *Who is Dr Who*, but 'classy' isn't one of them. 'Amazing', as emblazoned on the retro-chic CD cover, is – along with 'irresistible', 'essential' and 'kitsch'. At last we have a collection of the many novelty records from cash-in companies daft enough to think that a few *Doctor Who* references would secure chart success. The optimism of challenging the Beatles and the Stones with the sheer inanity of The Go Go's' *I'm Gonna Spend My Christmas With a Dalek* is terribly endearing, as are most of the tracks herein.

It's a prerequisite of novelty records that no celebrity artist should be able to hit a note – and big screen Susan Roberta Tovey, on *Who's Who*, misses all of them to deadly effect. Jon Pertwee knows better, merely intoning his contribution to the groovy *Who is the Doctor?* Just as obligatory is the singalong la-la-la chorus, and Frazer Hines runs for cover beneath it quicker than most – though both his feedback-drenched *Who's Dr. Who?* and his Monkees-style *Punch and Judy Man* are dangerously infectious.

These 18 tracks include enough swinging, easy-listening grooves to edge the package into *Austin Powers* territory. *Who is Dr Who* has all the hallmarks of a classic disc; its cheesy charms delight and appall in equal measure. Here, Mark Ayres has compiled the very best of worst albums.

Better than Westlife. VANESSA BISHOP

Also released

BY VANESSA BISHOP

**DOCTOR WHO:
SLIPBACK**

BBC RADIO COLLECTION
£9.99

That *Slipback* was spawned during *Doctor Who*'s darkest hour should be warning enough. This was 1985, the TV series had been postponed, and plugging that yawning 18-month gap were six brand-new, bite-sized episodes from Radio 4. One hour of new *Doctor Who*. What did we do to deserve it?

Slipback gave then-script editor Eric Saward unprecedented control over *Doctor Who*. He could write it the way he wanted it, without any of the eccentric casting and production decisions which allegedly lay behind his abrupt departure from the show a year or so later. He had the power to create *Doctor Who* in his own image. So what happened? Some of the bleak banter of Saward's *Revelation of the Daleks* survives, but the story – a spaceship's schizophrenic computer decides to end it all, and take the universe with it – is unoriginal, and its situations silly. As soon as *Slipback* opted for sci-fi over horror, and humour over fear, it hanged itself.

**THE RANI REAPS
THE WHIRLWIND**

BBV PRODUCTIONS £8.50

Pip and Jane Baker's best *Doctor Who* work has not involved the Rani, and this play continues that trend. Taking up where *Time and the Rani* fizzled out, the pot-bellied Tetraps now have the ethically-challenged Time Lady working for them, battery-farming livestock to supply her batty captors with their favourite tipple: blood.

The story's faithful to the Rani's chemistry-crazed character, allowing her to extract this and forcibly grow that. Paralleling latterday agricultural practice, its eco-comment is as subtle as a Tetrap's kiss.

But despite such heavy-handed moralising, this is all annoyingly lightweight. Kate O'Mara's Rani is just the same as she ever was – an off-day Davros wearing lippy, neither cold enough to be frightening nor arch enough to be funny.

Timelines

compiled by
Clayton Hickman

Send your letters to
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or e-mail us at
dwm@panini.co.uk
(marked 'Timelines'
in the subject line)

NEXT ISSUE

Spin Doctors?

If a metal dog exposing devil-worshipping sects in deepest Mummerset was considered the most viable spin-off from *Doctor Who*, just what could we have expected from all the others that were mooted during the show's long run? With tongue firmly in cheek, **DWM** takes a long, hard look at the characters who might just have had a claim to their very own series ...

The Final Chapter

Our popular peek behind the scenes at Target Books reaches its conclusion with a special, extended instalment taking us from the 1980s to the 1990s – and the range's dying days ...

The Puns of Navarino

Delta and the Bannermen stars Ken Dodd and Sara Griffiths talk to **DWM** about their tattifalarious trip back to the 1950s!

Plus!

Meet *The DWM Review*'s newest recruits! Ghosts, guerillas and Gorgonzola as *Day of the Daleks* gets the *Archive* treatment! The Time Team get crabby as they face *The Macra Terror*! More full-colour comic strip action for the Eighth Doctor and Izzy as *Ophidius* continues! And all your favourite regular features!

DWM 301
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Show me the money

Firstly, congratulations on reaching your 300th issue! I can't believe it! Thanks for the imagination, the facts, the blood, the sweat and the tears. Big kiss!

Secondly, after reading the letters from James Taylor [**DWM** 296] and Christopher Fox [**DWM** 298] and after devouring the superb *Regeneration*, I feel compelled to write. *Regeneration* is a compelling book and an outstanding read, albeit an horrific one. To think the BBC was even considering allowing the Leekley or Delaurentiis scripts anywhere near production!

The BBC argues that *Doctor Who* needs to return with a bigger budget. Yes, it probably does, but not necessarily with the megabucks that the 1996 TV Movie boasted. *Doctor Who* always proved that the quality of the story was the most important element ... Obviously, the budget needs to be reasonable to do justice to the scripts, but monstrously big budgets don't necessarily mean good television. Also, if the BBC is determined to co-produce the series outside the UK, why not approach the Australian or New Zealand networks, whose humour, outlook and appreciation of the series is closer to our own than the Americans'?

Forget all these current movie proposals, BBC; the series needs to return to television way ahead of any theatrical release. Take a good look at what you have in this series. Be very, very proud. And bring the Doctor back to the BBC. Bring him *home* again.

JUSTIN JAMES THOMAS
LONDON

It is meaningless

Somewhere deep below London, in a hidden chamber, two silver figures meet in the darkness.

"Report."

"It has arrived, Leader."

"Excellent."

The taller of the two is handed a small metallic box coated in a thin veneer of plastic. Stubby silver-gloved fingers rip aside the film. For a moment blank sightless eyes scan the surface of the container and the images thereupon.

"A good likeness, Cyber-Lieutenant."

"Thank you, Leader."

The box is prised open.

"Now the Cyber-race can study the reasons for the destruction of Mondas!"

A pause. "This is not logical."

"Leader?"

"The record of our defeat is marred."

"The records required reconstruction, Leader."

"Acknowledged. However, our records show that the primary location of events was at the southern polar cap of the planet Earth."

"Leader?"

"This recording of events indicates on its cover that there are trees at the primary location. Trees do not grow at the South Pole."

Another beat. "And the record of more recent events, Leader?"

A metal fist flails for expression.

"The events are not assessed as being worthy of a restricted audience."

"Leader?"

"The buggers have given us a 'U' certificate. Murder, mayhem and mutilation. Blood and bodies everywhere and they put us in the same classification as Mickey Mouse!"

... Minor gripes aside, many thanks to BBC Video for the release of *The Tenth Planet*. At last I've got to see Episode 4, and when it occasionally springs into life with 8mm footage ... magic!

RICHARD D RHODES
LONDON

A Cyber-conference, yesterday

Pick of the penguin

I've just got to the end of Big Finish's latest, *The Holy Terror*, and I really have to express my admiration for the work they are doing. Yes, it's got a penguin in it, and, yes, there is rather a lot of humour, but this is actually a very mature piece of work, with an ending that really demonstrates just how badly the Sixth Doctor (who I have always liked and ranks alongside the second as my favourite of all) was served by the television series. Here, Colin Baker is given a script that is truly worthy of him, and Big Finish once again demonstrate that the best *Doctor Who* is all about good storytelling. With *The Shadow of the Scourge* and *The Fires of Vulcan* recent memories, Big Finish are managing to tap richer veins of storytelling with each passing month. They put to shame the BBC's crass assertion that it's all about special effects and big budgets, and they manage to tell more original and meaningful stories than many of the facile new drama ideas that crop up on TV nowadays ...

MIKE HICKMAN
VIA E-MAIL

Good surname, Mike. But now, alas, here's some people we've annoyed ...

Cancellation of Kasterborous

I am an avid reader of every *Doctor Who* novel, but as I live in the US, I am often several months behind your British readers ... and the recent failure of the BBC to distribute some of the novels to North America leaves me still hanging at the end of *The Space Age*. I regularly skip *Shelf Life* because I usually don't have the books before I receive your magazine.

Now, however, I already know that Gallifrey will be destroyed in one of the upcoming Eighth Doctor novels because the pages of **DWM** blurted it out in issues 296 [*Timelines*] and again in 297 [*It's the end of the world as we know it*]. I realise some events invite discussion and cannot be kept hush-hush forever, but something as big as the destruction of Gallifrey is a major, *major* spoiler ...

DOUGLAS NEMAN
DALLAS, TEXAS

I have to confess that I have fallen behind on my reading somewhat (as I have only just started the 'Missing Sam' trilogy in the EDAs), but recently I bought a copy of *The Ancestor Cell*. On the same day, I bought **DWM** 297. And what do I find out? That Gallifrey is destroyed!

Well, thanks a lot for spoiling the book for me. Perhaps next issue, you can tell me all about how the Eighth Doctor gets his memory back? Until then, I shall retire to my room with *Legacy of the Daleks* and find out what happened to Sam. Unless you'd like to tell me now?

RICHARD PATERSON
LEICESTER

DWM editor Alan Barnes replies: *Obviously, it's a shame that distribution problems in the summer led to US fans missing out on the so-called 'Fatal Five' novels, including the epochal* Ancestor Cell *– but* **DWM** *simply wasn't aware of the extent of the hiatus in time to hold over the Gallifrey series commissioned in the light ofthe EDAs' own Big Bang.*

But both letters beg the question: how is **DWM** *supposed to reflect what is current in* Doctor Who? The Ancestor Cell *contained one of the most talked-about shocks in ages – but if* **DWM** *is unable to refer to it for fear that a percentage of our readership won't have caught up, it's not so far removed from expecting us to never print a picture of a Cyberman from* Earthshock *– or even* mention Adric's demise*. In the past, it's been alleged that* **DWM** *has failed to capture the passion and the excitement and the urgency of following the unfolding story of the Eighth Doctor range, especially – which is something we've tried to take on board. We want our readers to immerse themselves in the book and audio ranges – we love them as much as you do, and we want* **DWM** *to stay with it as far as possible. We are not going to blow plot twists in the first three months following publication (except in our new-look reviews: see page 46). But we'd be failing in our responsibility – our duty, even – to keep up with the Doctor's fantastic voyages in every media by imposing lengthy moratoria on narrative twists; whatever arbitrary embargo we fix,* someone *will lose out. The moral: keep up! If* Doctor Who *was back on TV, nobody would expect* **DWM** *to operate under any such restrictions.*

Look on the bright side, though – we've not given away the surprise revelation in Prime Time *yet!*

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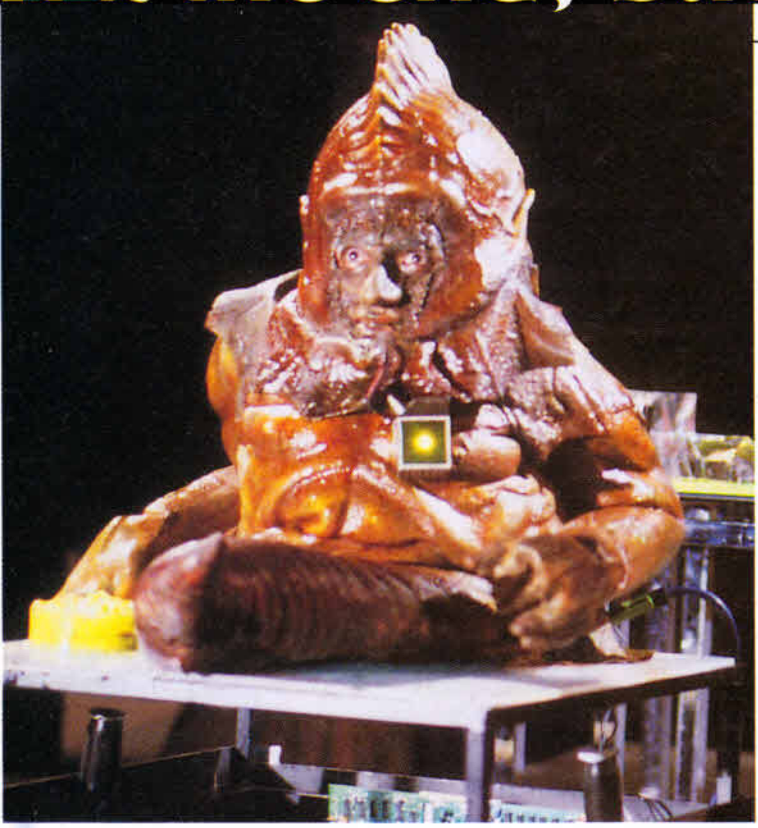
It's the end, but ...

by **The Watcher**



Well, well, well. What can I say? For a month now I have been wading through your remarkable and plentiful limericks, and I can honestly say that 'impressed' simply isn't the word. Many, many thanks to all who sent in entries, whether brilliant, awful or unprintable (a big hello to the anonymous reader from Brighton whose two pages of poetry kept us all chortling heartily, despite libel law making it utterly impossible to reproduce them). The fruits of your versification have afforded me a unique insight into the minds of the **DWM** readership – and verily, I am sore afraid. Take, for example, the following nonsense from **Steven Potter** of Merseyside:

Tegan's old Auntie Vanessa
Met a man with a Tissue Compressor.
When zapped by the blaster
Of the despicable Master
She suddenly became a lot lesser.

Surely we all want to kill
That ugly old Mentor called Sil ...

Cripes. Meanwhile, inspired by **DWM** 296's article on opening episodes, **Shaun Conlon** of Harlow pinpoints a renowned plotting weakness in *Warriors of the Deep*:

Hexachromite, to reptiles a killer
Is unearthed in Part One of this thriller.
What point can you see
In Parts Two and Three?
All they are is over-lit filler!

He's right, you know. **Graham Spencer** of London, who submitted a startling 23 limericks, makes the following observation:

Jon Pertwee's a clever old sod
But on Countdown *he seemed a bit odd.*
Though he looked quite unsightly
He stunned Richard Whiteley
And won with the word 'Quiquaequod'.

And as we're now getting into the ridiculous items of Whovian vocabulary, let's ponder the following from **David Kennedy**, who hails from Jamie McCrimmon's old haunt of Culloden:

The Valeyard's been planning fatality,
As he plots within virtual reality;
What's the point of the game?
Why, his ultimate aim –
Catharsis of spurious morality!

Oh yes, very good. **DWM**'s own **Philip MacDonald**, meanwhile, chose to eschew his usual gift for unceasing waffle and instead unleashed the following euphonious claptrap:

A skystriking Vogan named Vorus
Sang 'Klokleda' and 'Partha' with Horus.
The esteemed Helen Blatch
Took the line 'Mennin klatch'
While the Plasmatons handled the chorus.

Give me strength. Another close-to-home entry reaches me from a certain **A Barnes** of Tunbridge Wells, who has the sheer effrontery to declare:

There once was a hack with a column
Which failed to be terribly solemn.
All tinsel and tat
About Bowie and that,
And a man who once claimed to know Tollund.

Cheers, boss. Talking of which, our old friend **David Kennedy** makes the following observation:

The Watcher admits he gets riled
That he can't say An Unearthly Child,
And so, just for fun
Let's all say Tribe of Gum,
Or any old name that's been filed.

And so, with a heavy heart, let us move on to declare the winners. First of all, the coveted 'pathetic last line' trophy goes to **Michael Housden** of Chester for this magnificent disaster. Note how the last line stealthily creeps up and wallops the unsuspecting reader like a cold, unforgiving sledgehammer forged out of solid banality:

Surely we all want to kill
That ugly old Mentor called Sil.
He did badly behave
Peri's head he did shave
Plus he looks a bit like a Rill.

Sheer, unsullied genius. Next, the hotly-contested 'verbal dexterity' prize goes to this entry from the ever-brilliant **Tat Wood**:

In a Pertwee fandango called Verdigris
Which was postmodern to an absurdigris,
The fabulist Magrs
Wrote of witches in Jagrs
And of angels with accents all Geordigris.

Dearie, dearie me. Meanwhile, the 'cramming in clever references' gong is awarded to **Shaun Conlon** for this deft observation:

The War Games, *ten episodes long*
Was both Jamie's and Zoe's swansong.
But as Dark Tower *illusions*
They caused some confusions –
Now Pat's continuity's wrong!

But a final winner there must be, and in the end it boils down to which one made the silly old Watcher laugh the longest. Step forward **Andrew Kennedy** of County Durham, who tickled your columnist's ribs with the following masterpiece:

The surviving fish folk of Aridius
Faced an enemy cruel and insidious.
But that horror would fade
When comparison's made
To Babs' dress, which was monstrously hideous.

And so, congratulations to Andrew. He is tonight's winner but, in accordance with the current vogue for neo-brutalist quiz shows fashioned from a combination of Antonin Artaud's theatre of cruelty and the sociopathic nihilism of the Marquis de Sade, he goes away with nothing. Yours is the weakest limerick; goodbye! **DWM**

The Final Test

Fiendish fuddlement for fanatics! As usual, there are no prizes – it's just for fun. Answers next issue.

What connects:

1 The ocean of Marinus; Ian and Ixta; SV7?
2 *The Smugglers, The Abominable Snowmen, Destiny of the Daleks* Episode Four – and no others?
3 Striker, Range, Rost and Chessene?
4 *The Web Planet, The Ice Warriors, The Web of Fear, The Ambassadors of Death* and *Destiny of the Daleks*?
5 Quinn, Lan, Azmael [pictured], Griffiths and Eugene Tacitus?
6 *The War Games, The Green Death, Terminus,* the TV Movie, *The Curse of Fatal Death* and no others (unless you count *The Horns of Nimon*)?

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